CASH BOX

August 30, 1980

$2.20

NEWSPAPER

Robert John

MUSEXPO '80

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AWA Radio Network (Australia)
Actual Music (USA)
Adventure/Touchdown Music (USA)
Amphonic Music (UK)
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KMEL FM Radio (USA)
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EDITORIAL Future Program

In this time of economic recession throughout the nation, it is heartening to see that attendance is up at this year's National Assn. of Broadcasters (NAB) Radio Programming Conference in New Orleans. Not only is this good for NAB, but more important, it shows that radio people are indeed concerned about the future.

The recession has hit the recorded music industry with a vengeance, and radio, too, has felt the bite of shrinking ad dollars and stiffer competition from other media. Both industries — recorded music and radio — have tried many approaches to cope with the situation, but in doing so, have grown dangerously apart.

In pursuit of ratings and ad dollars, radio programmers have instituted policies directly contrary to the best interests of the recorded music industry. Tight playlists, tracking and other such practices have stunted the growth and prosperity of the labels, and the labels, in turn, have begun to cater to the narrow tastes adopted by radio. The result has been bland music taking over on bland radio.

Music programming is the key to a radio station's survival — a point driven home by the increased management participation at this year's NAB. In much the same way, the continued health of the recorded music industry is dependent upon the constant influx of new music and fresh ideas. With a large supply of fresh, new music to pick from, radio's programming shines in its best light.

Cash Box would like to remind those concerned of this highly interdependent relationship. Radio and recorded music need each other to realize their full potentials — if one partner lags, the other will soon follow. **Cash Box** recognizes these facts and this week presents a spotlight on "New Faces To Watch" in the music industry in our NAB programming issue. Programmers take note — it's your future, too.

NEWS HIGHLIGHTS

- Management involvement is up at NAB Programming Conference (page 5).
- FBI raids net thousands of counterfeit Presley records (page 5).
- Boardwalk pacts with CBS for pressing and shipping (page 5).
- **Cash Box** "New Faces To Watch" Special (opposite page 20).
- "Drama" by Yes and Paul Simon's "One Trick Pony" are the top **Cash Box** Album Picks (page 9).
- "Rock 'n' Roll Dreams" from the rock 'n' roll musical *Rock Justice* and "Another Nail In My Heart" by Squeeze are the top **Cash Box** Singles Picks (page 11).

TOP POP DEBUTS

SINGLES	82	**CAN'T WE TRY** — Teddy Pendergrass — Phila. International/CBS
ALBUMS	83	**THE YEAR 2000** — The O'Jays — TSOP/CBS

NUMBER ONES

POP SINGLE
SAILING
Christopher Cross
Warner Bros.

B/C SINGLE
UPSIDE DOWN
Diana Ross
Motown

COUNTRY SINGLE
COWBOYS AND CLOWNS/ MISERY LOVES COMPANY
Ronnie Milsap
RCA

JAZZ
GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros.

Christopher Cross

POP ALBUM
EMOTIONAL RESCUE
The Rolling Stones
Rolling Stones/Atlantic

B/C ALBUM
DIANA
Diana Ross
Motown

COUNTRY ALBUM
URBAN COWBOY
Original Soundtrack
Full Moon/Asylum

GOSPEL
TRAMAINE
Tramaine Hawkins
Light

CASH BOX TOP 100 SINGLES

August 30, 1980

			Weeks On Chart
1	**SAILING** CHRISTOPHER CROSS (Warner Bros. WBS 49507)	2	13
2	**TAKE YOUR TIME (DO IT RIGHT) PART I** THE S.O.S. BAND (Tabu/CBS ZS9 5522)	1	14
3	**EMOTIONAL RESCUE** ROLLING STONES (Rolling Stones/Atlantic 20001)	3	9
4	**MAGIC** OLIVIA NEWTON-JOHN (MCA-41247)	4	15
5	**UPSIDE DOWN** DIANA ROSS (Motown 1494F)	6	8
6	**IT'S STILL ROCK AND ROLL TO ME** BILLY JOEL (Columbia 1-11276)	5	15
7	**ALL OUT OF LOVE** AIR SUPPLY (Arista AS 0520)	13	13
8	**FAME** IRENE CARA (RSO RS 1034)	10	10
9	**MORE LOVE** KIM CARNES (EMI-America 8045)	9	14
10	**GIVE ME THE NIGHT** GEORGE BENSON (Qwest/Warner Bros. WBS 49505)	17	9
11	**LET MY LOVE OPEN THE DOOR** PETE TOWNSHEND (Atco/Atlantic 7217)	12	12
12	**TIRED OF TOEIN' THE LINE** ROCKY BURNETTE (EMI-America P-8043)	9	17
13	**BOULEVARD** JACKSON BROWNE (Asylum E-47003)	14	9
14	**INTO THE NIGHT** BENNY MARDONES (Polydor PD 2091)	16	13
15	**LOOKIN' FOR LOVE** JOHNNY LEE (Asylum E-47004A)	25	8
16	**LATE IN THE EVENING** PAUL SIMON (Warner Bros. WBS 49511)	21	4
17	**ONE IN A MILLION YOU** LARRY GRAHAM (Warner Bros. WBS 49221)	20	10
18	**OLD-FASHION LOVE** COMMODORES (Motown M 1489F)	19	11
19	**TAKE A LITTLE RHYTHM** ALI THOMSON (A&M 2243)	15	12
20	**YOU'RE THE ONLY WOMAN** AMBROSIA (Warner Bros. WBS 49508)	23	8
21	**DRIVIN' MY LIFE AWAY** EDDIE RABBITT (Elektra E46656)	28	11
22	**SHINING STAR** MANHATTANS (Columbia 1-11222)	11	19
23	**I'M ALRIGHT (THEME FROM "CADDYSHACK")** KENNY LOGGINS (Columbia 1-11317)	30	8
24	**HOT ROD HEARTS** ROBBIE DUPREE (Elektra E-47005-A)	27	7
S 25	**ANOTHER ONE BITES THE DUST** QUEEN (Elektra E-47031)	52	3
26	**MISUNDERSTANDING** GENESIS (Atlantic 3662)	18	15
27	**DON'T ASK ME WHY** BILLY JOEL (Columbia 1-11331)	31	5
28	**ALL OVER THE WORLD** ELECTRIC LIGHT ORCHESTRA (MCA-41289)	34	5
29	**YOU'LL ACCOMPANY ME** BOB SEGER (Capitol 4904)	33	6
30	**STAND BY ME** MICKEY GILLEY (Full Moon/Asylum E-46640)	22	16
S 31	**XANADU** OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)	44	4
32	**WHY NOT ME** FRED KNOBLOCK (Scotti Bros./Atlantic SB600)	32	9
33	**JESSE** CARLY SIMON (Warner Bros. WBS 49518)	37	5
34	**HE'S SO SHY** POINTER SISTERS (Planet P-47916)	42	6
35	**HEY THERE LONELY GIRL** ROBERT JOHN (EMI-America 8049)	41	7
36	**SOMEONE THAT I USED TO LOVE** NATALIE COLE (Capitol 4869)	40	10
37	**LITTLE JEANNIE** ELTON JOHN (MCA-41236)	7	18
38	**JO JO** BOZ SCAGGS (Columbia 1-11281)	26	12
39	**LOVE THE WORLD AWAY** KENNY ROGERS (United Artists UA-X-1359)	24	12
40	**MAKE A LITTLE MAGIC** DIRT BAND (United Artists UA-X1356)	35	12
41	**THE ROSE** BETTE MIDLER (Atlantic 3658)	29	24
42	**HOW DOES IT FEEL TO BE BACK** DARYL HALL & JOHN OATES (RCA PB-12048)	50	7
43	**NO NIGHT SO LONG** DIONNE WARWICK (Arista AS 0527)	51	6
44	**I CAN'T LET GO** LINDA RONSTADT (Asylum E-46654)	36	10
45	**UNDER THE GUN** POCO (MCA MCA-41269)	45	8
46	**YOU BETTER RUN** PAT BENATAR (Chrysalis CHS-2450)	49	6
47	**CUPID/I'VE LOVED YOU FOR A LONG TIME** SPINNERS (Atlantic 3664)	38	16
48	**IN AMERICA** THE CHARLIE DANIELS BAND (Epic 9-50888)	39	14
49	**LOOK WHAT YOU'VE DONE TO ME** BOZ SCAGGS (Columbia 1-11349)	64	2
50	**TULSA TIME** ERIC CLAPTON (RSO RS 1039)	43	12
51	**EMPIRE STRIKES BACK (MEDLEY)** MECO (RSO RS 1038)	47	12
52	**HOW DO I SURVIVE** AMY HOLLAND (Capitol P-4884)	63	4
53	**FIRST TIME LOVE** LIVINGSTON TAYLOR (Epic 9-50894)	61	5
54	**STEAL AWAY** ROBBIE DUPREE (Elektra E46621)	48	21
55	**YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME** JERMAINE JACKSON (Motown M1490F)	60	7
56	**FIRST BE A WOMAN** LENORE O'MALLEY (Polydor PD 2055)	58	7
57	**NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS (20th Century-Fox/RCA TC-2460)	65	4
58	**DON'T MISUNDERSTAND ME** ROSSINGTON COLLINS BAND (MCA-41284)	62	6
59	**WHO'LL BE THE FOOL TONIGHT** LARSEN-FEITEN BAND (Warner Bros. WBS49282)	75	4
60	**COMING UP (LIVE AT GLASGOW)** PAUL McCARTNEY AND WINGS (Columbia 1-11263)	46	19
61	**FREE ME** ROGER DALTREY (Polydor PD 2105)	53	9
62	**ALL NIGHT LONG** JOE WALSH (Full Moon/Asylum E-46639)	54	16
63	**THE LEGEND OF WOOLEY SWAMP** THE CHARLIE DANIELS BAND (Epic 9-50921)	73	2
64	**RED LIGHT** LINDA CLIFFORD (RSO RS-1041)	71	4
65	**FOOL FOR YOUR LOVING** WHITESNAKE (Mirage/Atlantic 3672)	67	5
66	**MIDNIGHT ROCKS** AL STEWART (Arista AS 0552)	76	2
67	**GAMES WITHOUT FRONTIERS** PETER GABRIEL (Mercury 76063)	70	5
68	**I HEAR YOU NOW** JON & VANGELIS (Polydor 2089)	74	5
69	**ROCK IT** LIPPS, INC. (Casablanca NB 2281)	69	5
70	**I'M ALMOST READY** PURE PRAIRIE LEAGUE (Casablanca NB 2294)	80	3
71	**GOOD MORNING GIRL/STAY AWHILE** JOURNEY (Columbia 1-11339)	78	3
72	**OUT HERE ON MY OWN** IRENE CARA (RSO RS 1048)	82	3
73	**DON'T YA WANNA PLAY THIS GAME NO MORE?** ELTON JOHN (MCA-41293)	79	3
74	**THE ROYAL MILE (SWEET DARLIN')** GERRY RAFFERTY (United Artists UA-X1366-Y)	59	7
75	**ONE FINE DAY** CAROLE KING (Capitol 4864)	57	16
76	**PLAY THE GAME** QUEEN (Elektra E-46596)	56	10
77	**LET ME BE YOUR ANGEL** STACY LATTISAW (Cotillion/Atlantic 46001)	83	3
78	**MY PRAYER** RAY, GOODMAN AND BROWN (Polydor PD 2116)	86	2
79	**LATE AT NIGHT** ENGLAND DAN SEALS (Atlantic 3674)	81	4
80	**GIRL, DON'T LET IT GET YOU DOWN** THE O'JAYS (TSOP/CBS ZS94790)	88	2
81	**I GOT YOU** SPLIT ENZ (A&M 2252)	87	2
82	**CAN'T WE TRY** TEDDY PENDERGRASS (Phila. International/CBS ZS9 3107)	—	1
83	**SWITCHIN' TO GLIDE** THE KINGS (Elektra E-47006)	89	2
S 84	**REBELS ARE WE** CHIC (Atlantic 3665)	93	3
85	**LET'S GET SERIOUS** JERMAINE JACKSON (Motown M1469F)	55	24
86	**MY GUY/MY GIRL** AMII STEWART & JOHNNY BRISTOL (Handshake WS7 5300)	—	1
87	**TURN IT ON AGAIN** GENESIS (Atlantic 3751)	—	1
88	**THUNDER AND LIGHTNING** CHICAGO (Columbia 1-11345)	—	1
89	**(CALL ME) WHEN THE SPIRIT MOVES YOU** TOUCH (Atco/Atlantic 7222)	77	6
90	**WHIP IT** DEVO (Warner Bros. WBS 49550)	—	1
91	**FUNKYTOWN** LIPPS, INC. (Casablanca NB 2233)	66	23
92	**GIMME SOME LOVIN'** BLUES BROTHERS (Atlantic 3666)	68	14
93	**I'M ALIVE** ELECTRIC LIGHT ORCHESTRA (MCA-41246)	72	15
94	**DARLIN'** YIPES!! (Millennium/RCA JH-11791)	85	5
95	**OVER YOU** ROXY MUSIC (Atco/Atlantic 7301)	90	4
96	**THE BREAKS** KURTIS BLOW (Mercury 566)	—	1
97	**LET ME LOVE YOU TONIGHT** PURE PRAIRIE LEAGUE (Casablanca NB 2266)	84	17
98	**ONE MORE TIME FOR LOVE** BILLY PRESTON & SYREETA (Tamla/Motown T54312F)	92	12
99	**LOVE THAT GOT AWAY** FIREFALL (Atlantic 3670)	91	10
100	**AGAINST THE WIND** BOB SEGER (Capitol 4863)	94	18

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Against The Wind (Gear — ASCAP) 100
All Over The (Jet/Unart — BMI) 28
All Night (Wow & Flutter — ASCAP) 62
All Out (Careers/BRM — BMI/Riva — PRS) 7
Another One (Queen/Beachwood — BMI) 25
Boulevard (Swallow Turn — ASCAP) 13
Can't We Try (Stone Diamond — BMI) 82
Coming Up (MPL — ASCAP) 60
Cupid (Kags/Sumac — BMI) 47
Darlin' (Irving — BMI) 94
Don't Ask Me (Impulsive/April — ASCAP) 27
Don't Misunderstand (Moonpie — BMI) 58
Don't Ya Wanna (Jodrell — ASCAP/Beechwood — BMI) 73
Drivin My Life (Debdave/Briarpatch — BMI) 21
Emotional Rescue (Colgems/EMI — ASCAP 3
Empire (Fox Fanfare/Bantha — BMI) 51
Fame (MGM — BMI) 8
First Be A Woman (Sea Coast — BMI) 56
First Time Love (Bait & Beer/Songs of Bandier Koppelman — ASCAP) 53
Fool For Your (Sunburst/Whitesnake/Dump-Eaton — ASCAP) 65
Free Me (April/Russell Ballard — ASCAP) 61
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 91
Games Without (Cliofine/Hidden — BMI) 67
Gimme Some Lovin' (Island — BMI) 92
Girl, Don't Let It (Mighty Three — BMI) 80
Give Me (Rodsongs — ASCAP) 10
Good Morning (Weed High Nightmare — BMI) 71
He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI) 34
Hey There (Famous — ASCAP) 35
Hot Rod (Captain Crystal/Blackwood/Dar Jan — BMI) 24
How Do I (April/Paul Bliss — ASCAP) 52
How Does It (Hot Cha/Six Continents — BMI) 42
I Can't Let Go (Blackwood — BMI) 44
I Got You (Enz Music) 81
I Hear You (WB/Spheric B.V. — ASCAP) 68
I'm Alive (Jet/Unart/Blackwood — BMI) 93
I'm Almost (Kentucky Wonder/Vince Gill — BMI) 70
I'm Alright (Milk Money — ASCAP) 23
In America (Hat Band — BMI) 48
Into The Night (Papa Jack — BMI) 14
It's Still Rock (Impulsive/April — ASCAP) 6
Jesse (Quackenbush/Redeye — ASCAP) 33
Jo Jo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 38
Late At Night (Pink Pig/First Concourse/Van Hoy/Unichappell — BMI) 79
Late In The (Paul Simon — BMI) 16
Let Me Be (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI) 77
Let Me Love (Kentucky Wonder — BMI/Prairie League — ASCAP) 97
Let My Love (Towser Tunes — BMI) 11
Let's Get Serious (Jobete & Black Bull (TM) — ASCAP) 85
Little Jeannie (Jodrell — ASCAP) 37
Look What You've (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI) 49
Lookin For Love (Southern Nights — ASCAP) 15
Love That Got (Warner — Tameriane/El Sueno — BMI) 99
Love The World (Southern Nights — ASCAP) 39
Magic (John Farrar — BMI) 4
Make A Little (De-Bone-Aire/Vicious Circle — ASCAP) 40
Midnight Rocks (Frabjous/Approximate/Lobster — BMI) 66
Misunderstanding (Hit & Run — ASCAP) 26
More Love (Jobete — ASCAP) 9
My Guy (Jobete — ASCAP) 86
My Prayer (Shapiro, Bernstein & Co./Peter Maurice — ASCAP) 78
Never Knew Love (Frozen Butterfly — BMI) 57
No Night (Irving — BMI) 43
Old Fashion Love (Jobete/Commodores Ent. — ASCAP) 18
One Fine Day (Screen Gems/EMI — BMI) 75
One In A Million (Irving/Medad — BMI) 17
One More Time (Golden Cornflake — BMI) 98
Out Here On (MGM Affiliated — BMI/Variety — ASCAP) 72
Over You (E.G. — BMI) 95
Play The Game (Beechwood/Queen — BMI) 76
Rebels Are We (Chic — BMI) 89
Red Light (MGM Affiliated — BMI) 64
Rock It (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 69
Sailing (Pop 'N' Roll — ASCAP) 1
Shining Star (Content — BMI) 22
Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP) 36
Stand By Me (Rightsong/ADT/Trio — BMI) 30
Steal Away (Big Ears/Chrome Willie/Gouda/Oozle Finch — ASCAP) 54
Switchin To Glide (Diamond-Zero — BMI) 83
Take A Little (Rondor/Almo — ASCAP) 19
Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI) 2
The Breaks (Neutral Gray/Funkgroove — ASCAP) 96
The Legend (Hat Band Music — BMI) 63
The Rose (In Dispute) 41
The Royal Mile (Screen Gems-EMI — BMI) 74
Thunder And Lightning (Little Sacha Songs/Street Sense — ASCAP) 88
Tired Of Toein' (TRO-Cheshire — BMI) 12
Tulsa Time (Bibo — ASCAP) 50
Turn It On (Hit & Run Adm. in U.S. & Canada by Pun — ASCAP) 87
Under The Gun (Tarantula — ASCAP) 45
Upside Down (Chic — BMI) 5
When The Spirit (Thames Talent — ASCAP) 84
Whip It (Devo/Nymph — BMI) 89
Who'll Be The Fool (Buzz Feiten — BMI) 59
Why Not Me (Flowering Stone/UA — ASCAP Whitsett/Churchill — BMI) 32
Xanadu (Jet/Unart — BMI) 31
You Better Run (Downtown — ASCAP) 46
You'll Accompany (Gear — ASCAP) 29
You're Supposed (Jobete/Black Bull — ASCAP) 55
You're The Only (Rubicon — BMI) 20

= Exceptionally heavy radio activity this week

S = Exceptionally heavy sales activity this week

When all about you are losing their heads...

Molly Hatchet's "Beatin' The Odds."

FE 36572

The third album. On Epic Records and Tapes.

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Management and Direction: Pat Armstrong and Associates, Inc.

MO
BEATIN' THE ODDS
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LYHATCHET

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CASH BOX NEWS

PASSIONATE CRIME *— Chrysalis artist Pat Benatar recently performed at the Universal Amphitheatre in Los Angeles during her national tour to support her latest LP, "Crime Of Passion." She was later visited by friends, radio and label personnel. Pictured are (l-r): Billy Bass, vice president, promotion and creative services, Chrysalis; Ruth Pinedo, music director, KLOS; Guy Zapoleon, music director KRTH; Billy Taylor, Chrysalis field rep; Bobo Bass; Jack Snyder, music director, KMET; Benatar; Bob Hamilton, program director, KRTH; Michael Abramson, national director of promotion, Chrysalis; Sherman Cohen, research director, KRLA; and Denise Westwood, music director, KNAC.*

Management Involvement Up At NAB Programming Confab

by Mark Albert

LOS ANGELES — Increased participation from radio management; a general session on the directions of radio in the '80s headed by Rick Sklar, ABC Radio vice president of programming; a working luncheon featuring some of the veteran air personalities from across the country; numerous workshops and stellar entertainment are the main points of interest at the National Assn. of Broadcasters (NAB) Programming Conference this week, Aug. 24-27 at the New Orleans Hyatt Regency Hotel.

Attendance overall should break last year's record total of 1,200 people, with a projection of 1,500 expected this year, according to Wayne Cornils, NAB radio vice president. He also adds that space for over 50 hospitality suites, compared with 22 last year, had been reserved and that 56 exhibitors, compared with 13 last year, have filled the 25,000 square feet set aside for those attractions.

Noting that pre-registration is up about 15% from last year's conference in St. Louis, Cornils is particularly enthusiastic about the increased participation by radio station general managers and operations directors. While approximately one of every three registrants were from management last year, it is just about even this year.

"The most important thing here," Cornils says, "is that management is finally coming to the conclusion that programming has to be an essential part of the management team. Most general managers come up through the sales ranks, and their presence here indicates an active pursuit on their part to learn more about programming and their program directors."

(continued on page 15)

Record Bar Growth Continues Despite Profits Squeeze

by Leo Sacks

HILTON HEAD, S.C. — Record Bar, the Durham, N.C.-based retail chain that celebrates its 20th anniversary next month, expects to report sales of $53 million for the fiscal year, which ends Sept. 30. This compares with sales of $47.5 million in 1979. However, earnings for the company, which opened its 100th store in Greenville, S.C., on July 30, are expected to decline approximately 14% from the corresponding period a year earlier. These estimates were disclosed last week at the chain's seventh annual convention, held here at the Hyatt Hotel, Aug. 17-21.

Despite the anticipated decline in fiscal earnings, Barrie Bergman, president of Record Bar said that the 101-unit chain was still "extremely profitable." On a store-for-store basis, he said, Record Bar will match last year's sales figures, and that on a dollar gross percentage basis, profits will increase, given the 16 new mall and freestanding stores that opened during the fiscal year. An additional four stores are scheduled to open by the end of 1980, bringing the total number of stores to 120. An additional 15-30 stores will open during

(continued on page 12)

RIAA Will Appeal Subpoena; Goody Asks Contempt Action

by Richard Gold

NEW YORK — The Recording Industry Assn. of America, Inc. (RIAA), fighting a Federal District Court order to surrender its anti-piracy field reports to Sam Goody, Inc., filed on Aug. 22 a motion for a stay of the order pending an appeal to the United States Court of Appeals for the Second Circuit. On the same day, the RIAA also filed a reply to a contempt of court motion served by Goody's attorneys on Aug. 19. These actions capped a two-week flurry of legal maneuvers that could delay the start of the trial of Goody and its executives for allegedly dealing in counterfeit tapes.

On Aug. 8, Roy R. Kulcsar, an attorney retained by the RIAA, filed a motion in the U.S. District Court for the Eastern District of New York asking Federal Judge Thomas C. Platt to "reconsider" his July 25 ruling that the Goody defense could have access to the RIAA field reports and related documents, with a "confidentiality" stipulation that the names of RIAA anti-piracy undercover operatives and informants be omitted (**Cash Box**, Aug. 2). Kulcsar's motion contended that the field reports were protected by "lawyer-client privilege" guidelines established by the U.S. Supreme Court.

The crux of the RIAA's argument was that Jules E. Yarnell, who has been the RIAA's special counsel for anti-piracy matters since 1970, is, in his own words, "*not* an employee of the RIAA or any of its members." In an affidavit meant to buttress his claimed status as an independent attorney, Yarnell revealed that the papers Goody is seeking "are considered so confidential that they are not even disclosed by us to officials of RIAA or the constituent record company members." Kulcsar, after explaining that Yarnell's recent serious illness was one of the factors leading to his retention by the RIAA, stated that he had not examined the contested documents until after Judge Platt had issued his ruling on July 25.

On Aug. 12, Judge Platt, while on vacation, issued a written order denying the RIAA's motion for reconsideration of his decision and commanding the RIAA "to comply with the defendants' subpoena as served no later than Aug. 15." The Goody defense has subpoenaed the RIAA documents as part of a strategy meant to

(continued on page 20)

Boardwalk Pacts With CBS For Pressing, Shipping

by Richard Imamura

LOS ANGELES — Neil Bogart's Boardwalk Entertainment Co. has pacted with the CBS Records Group for pressing and distribution of records and audio tapes and a variety of "special projects," which will include collaboration with the Group's Video Enterprises division. Culminating months of negotiations, the pact covers the U.S. and Canada.

First product from the deal will be the soundtrack to the upcoming Paramount-Disney feature film *Popeye*, starring Robin Williams and Shelley Duvall, with music and lyrics by Harry Nilsson. Release has been set for early October.

"A prestigious soundtrack like *Popeye* is the most exciting challenge I could have imagined for Boardwalk," said Bogart, the former head of Casablanca Record & FilmWorks. "After all that we learned with our Academy Award winning efforts (at Casablanca) for the *Midnight Express*, *Thank God It's Friday* and *All That Jazz* soundtracks, we are ready to give *Popeye* the first class treatment it deserves."

Under terms of the agreement, Boardwalk's music division will have all of its product pressed and distributed by CBS throughout the U.S. and Canada. Boardwalk product will be subject to all existing CBS distribution policies, including the company's 20% returns ceiling.

"We went with what we thought was the

(continued on page 10)

FBI Raids Net Thousands Of Counterfeit Presley Records

by Jennifer Bohler

NASHVILLE — Following an eight month investigation, FBI agents in Memphis and Staten Island, N.Y. confiscated thousands of Elvis Presley bootleg recordings from major distributors. The Aug. 14 and 15 busts were the result of a coordinated investigation into widespread illicit duplication of the late RCA artist's singles and albums, according to a statement released by the Recording Industry Assn. of America (RIAA).

On Aug. 14, in the midst of a week long Elvis convention in Memphis commemorating the singer's death on Aug. 16, 1977, approximately 20 FBI agents from Memphis and Baltimore swept through the legions of fans packed in the Cook Convention Center, where producers of the Memphis Music Festival were collecting $10 each from the fans who wanted to swap Elvis memorabilia.

The agents executed federal search warrants on three major international distributors allegedly selling bootleg Elvis Presley recordings and seized more than 1,700 albums. A fourth vender agreed to a consentual search of his selling area where another 250 albums were confiscated.

Arrest Made

One dealer, Aca (Ace) Anderson was arrested at the scene based on a complaint authorized by assistant U.S. attorney Rebecca Wilson for obstruction of justice and assault of a federal officer. Anderson, who faces imprisonment of up to four years and fines of up to $6,000 on these charges, is currently free on $20,000 bond.

Citing ongoing investigations, Jules E. Yarnell, special counsel, anti-piracy, RIAA in New York, declined to discuss details surrounding the Memphis bust.

When asked if he believed all of the bootleg material that might have been present during the Elvis convention had been confiscated, he commented that it was possible that some product did slip by the agents.

In a related action of the combined investigation efforts coordinated by the Baltimore, Memphis, New York and Los Angeles FBI offices, agents of the Staten Island office executed a federal search

(continued on page 22)

A HEARTY WELCOME *— The Michael Stanley Band recently signed with EMI America Records. The band will release its label debut LP, "Heartland," in September. Pictured* ***standing*** *at the signing are (l-r): Bob Pelander of the band; Mike Belkin, BMM Management; Kevin Raleigh of the band; and Carl Maduri, BMM Mgmt. Pictured in the* ***middle row*** *are (l-r): Gary Markasky of the band; Don Grierson, vice president of A&R, EMI-A/United Artists and Stanley. Pictured* ***sitting*** *are (l-r): Tommy Dobek and Michael Gismondi of the band.*

ASCAP, BMI, SESAC Differ On Split Of Cable Royalties

by Marc Cetner

LOS ANGELES — In the latest development regarding the Copyright Royalty Tribunal's dissemination of cable TV royalties, the music organizations (ASCAP, BMI and SESAC) met before the CRT on Aug. 18 and presented wide ranging proposals on how the 4.5% they were alotted should be divided up. The CRT will be making a final decision as to the fate of the royalties on Sept. 11, after it has analyzed the three music organizations' proposals thoroughly.

Unanimously disappointed from the start with the CRT's findings in Phase I (**Cash Box**, Aug 23) which resulted in the formula that left the organizations with 4.5%, ASCAP, BMI and SESAC approached Phase II — which involves the current hearings and the final decision — from completely different viewpoints.

"Our basic presentation at the CRT was that we felt that we're entitled to parity with ASCAP," said Alan Smith, vice president of licensing at BMI. "Based on affiliates, we're the world's largest performance rights organization, and as our music is appearing on cable television at a 50% rate now that makes us equal to ASCAP."

BMI's proposed distribution of the royalties is 47.5% for BMI, 47.5% for ASCAP and five percent for SESAC.

ASCAP took a much different tack in regards to its prooosal. Basing its proposal on the year 1978, the music organization used what was payed out by local TV that year as a guide and came up with a 63.3% share for ASCAP and 36.7% for BMI formula before the Tribunal. It also allowed for a deduction of roughly two percent to compensate SESAC.

A spokesman for ASCAP said that he felt that BMI included extraneous statistics and inaccurate data in the report that accompanied its proposal. He explained that where television was concerned, BMI was counting a 30-second queue of theme music as though it were the same as a feature performance.

"We are satisfied that ASCAP established its case and that BMI failed to," said the spokesman.

SESAC was more in line with BMI's proposal in that it favored "parity," although it called for a 45% (ASCAP) 45% (BMI) 10% (SESAC) split.

"We based our proposal on our percentage, which has been between 10% and 15% of total license fees paid by users," said Al Ciancimino, attorney for SESAC. "However, there is no scientific way to come up with an accurate percentage. We can only leave it up to the CRT's educated estimate."

Martin Resigns As PD For KHJ/Los Angeles

LOS ANGELES — Chuck Martin has resigned his position as program director for KHJ/Los Angeles.

In a prepared statement, Martin explained, "After much thought and consideration, it is with deep regret that I resign my position as program director of KHJ, effective Sept. 1. I thank all the people at RKO Radio for the opportunity and privilege of programming this legendary radio station."

***BMI HONORS CHARLIE PARKER** — BMI president Edward M. Cramer (l) presents the great jazz drummer Max Roach with a plaque commemorating the achievements of the late American composer and saxophonist Charlie Parker. Roach accepted the plaque on behalf of Parker and the jazzman's son Leon Parker as part of a BMI tribute to the saxophonist which coincided with the Newport Jazz Festival.*

John Sebastian Dies

NEW YORK — John Sebastian, a pioneer of the classical harmonica and father of John B. Sebastian, founder of the popular '60s rock group the Lovin' Spoonful, died at his home near Perigord, France last week. He was 65 years old.

Label Cutbacks Cause Heavy Reliance On In-store Strategy

by Richard Imamura and Mark Albert

LOS ANGELES — In the face of current label cutbacks in tour and advertising support, a decline in sales estimated as high as 40% in some quarters and tightened radio playlists, in-store merchandising has loomed more important than ever for both retailers and manufacturers as a tool to boost exposure and sales. Always a relatively important step in the marketing process, the displays and other point-of-purchase devices have been forced to pick up some of the slack created by slumping sales and declining dollars.

"There is more need now to merchandise in the stores than ever before," says Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers (NARM). "Over 30%, and probably closer to 40%, of sales are impulse purchases based on what is seen or heard in the stores.

"While there is certainly a price sensitivity among consumers today, the record industry isn't bothered so much by the first sale, the record the customer comes into the store to buy. We are losing the second and third sales," Cohen explains. "While we don't need so much to draw the customers into the stores, we have to convince them to make that second and third purchase."

Effective in-store merchandising can provide the difference between a profitable retail operation and a losing one, Cohen adds. "The spread could be up to 25%. If you can create an environment that is exciting and stimulating, as opposed to the traditional grocery store effect, that could be the difference between profits and losses."

For the labels, the increased emphasis upon in-store merchandising has greatly affected the distribution operations. All of the majors — Capitol/EMI America/United Artists, CBS, MCA, Polygram, RCA and WEA — maintain full staffs of field service representatives through the branch distribution networks, and in some cases, are even expanding.

"We are phasing more merchandising people back in," says Santo Russo, vice president of product development at MCA. "We try to work with all our accounts directly, but we do mail outs also."

The heightened emphasis on in-store merchandising has also spawned new approaches to reaching retail. Warner Bros., for example, recently debuted its "Merch" brochure — a comprehensive, bi-weekly pamphlet distributed to retailers with comprehensive, up-to-date information on all merchandising aids currently available. (**Cash Box**, May 3).

"The idea behind it was that we realized that our own field force was limited in manpower, and we needed to make a final link with our retailers," said Warner Bros. merchandising director Alan Sommers when the brochure was debuted. "The brochure is not meant to circumvent our distribution wing, because one will notice

(continued on page 36)

RSO Ups Edson, Fitzgerald

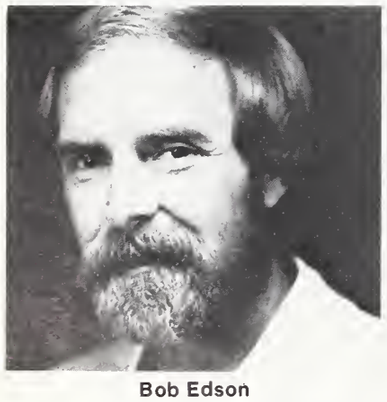
LOS ANGELES — Bob Edson and Rich Fitzgerald have been promoted to executive vice president and senior vice president and general manager, respectively, for RSO Records.

Edson, formerly senior vice president and general manager, will be responsible for supervising and coordinating sales, manufacturing and marketing activities of the label as well as continuing to work closely with Polygram, distributors of RSO product.

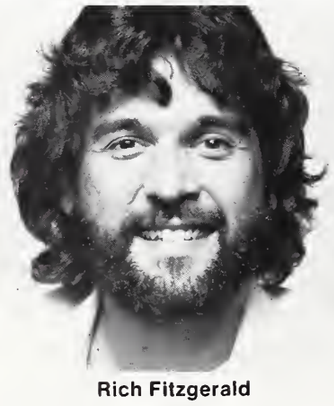
Prior to his promotion, Fitzgerald was senior vice president of A&R and promotion. He will be overseeing the operations of the company with A&R, sales, creative services and publicity department heads reporting to him.

Edson, who joined RSO as vice president of east coast operations in 1976, began his career in the music business at Capitol Records as district promotion manager based in Washington, D.C. in the early '70s. He was promoted to regional and then national promotion director. Edson also held the position of director of east coast operations for Capitol, working with RSO president Al Coury, who was then with Capitol.

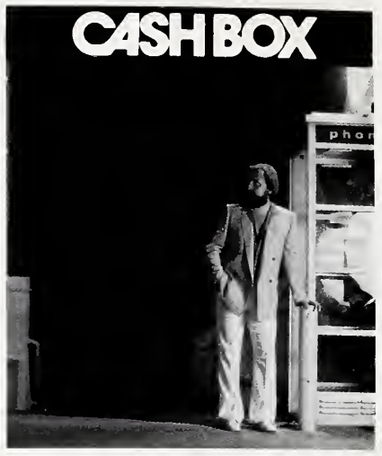
Fitzgerald joined RSO in 1976 when Coury started the label. His past experience included background in sales and radio.



Bob Edson



Rich Fitzgerald



It is appropriate that EMI America recording artist Robert John should grace the cover of our Second Annual New Faces To Watch special issue. After all, John has made a strong resurgence on the pop charts after an eight year hiatus, scoring a #1 single with the sleeper "Sad Eyes." While many in today's young record buying publoc may not remember his last #1 cover, of the Tokens' "The Lion Sleeps Tonight" in 1971 (it sold 1.7 million copies), his latest, "Hey There Lonely Girl" (originally by Eddie Holman in 1970) is rapidly catching on with the teens and upper demos alike, as it now stands at #35 bullet on the **Cash Box** Top 100. And his label has just released his second LP, "Back On The Streets."

John made his auspicious debut in the record business at the tender age of 12, touring with such early rock greats as Chuck Berry and Bo Diddley. The first single from the young John cracked the national charts and his record label at that time, the now-defunct Big Top Records, put the little falsettomeister together with the legendary writing/production teams of Doc Pomus/Mort Schumann and Jerry Lieber/Mike Stoller.

At the time, John was a natural soprano (he didn't actually switch over to his now-trademark falsetto until the '60s when, like most young men, he experienced a natural voice change) and right in vogue with the high octave vocals of early rock 'n' pop. Unfortunately, his father died when he was just 16, forcing him to quit school (and the music business, temporarily) and take a job as a production manager with an advertising firm.

The itch to perform again started John writing tunes with Mike Gately and John soon signed with Columbia Records. Gately and John signed on as staff writers with Famous Music and while their tunes were recorded by a number of top rock and R&B acts, John had his first minor hit single. But by 1971, things were not happening as fast as John wanted and when he received an offer to re-cut "The Lion Sleeps Tonight," he took it. The record was shopped, Atlantic bought it and the rest is history.

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"I'M COMING OUT"

M-1491F

THE SECOND SINGLE FROM MUSIC'S FIRST LADY!

PRODUCED BY BERNARD EDWARDS AND NILE RODGERS FOR THE CHIC ORGANIZATION, LTD.

Album remixed by
Russ Terrana and Diana Ross

On Motown Records and Tapes

MOTOWN 20TH ANNIVERSARY

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NEW FACES TO WATCH

Iron City Houserockers

Last year, the Iron City Houserockers released their debut album for MCA called "Love's So Tough." The record was largely overlooked by radio programmers, and two months after its release, the group was back in their native Pittsburgh, playing the lounges and clubs around town. A second album, produced by the Slimmer Twins and Mick Ronson, was cut in New York during the spring and has just been released. This time around, radio is urged to take a closer listen, for "Have A Good Time (But Get Out Alive)" is not only one of the strongest albums to have been made by an American group this year, but also proves that the Houserockers are perhaps the best R&B-based rock band on the music scene today.

Like the first album, "Have A Good Time" projects the group's working class upbringing in a way that is reminiscent of the early J. Geils Band or Bob Seger. The parallels should end there. The songs, written or co-written (with other members of the Houserockers) by lead singer and guitarist Joe Grushecky, are pounded out with rocking fervor. Song after song builds with momentum and sustains after repeated listenings from the anthemic title song to "Pumping Iron" to "Junior's Bar" to "Hypnotized," which has been released as a single. In each case, the group delivers a consistently energetic performance, powered by a crisp rhythm section, a blues harmonica, slashing guitars, a rollicking piano, and the unsettling shout of a desparate vocalist.

From 1970 to 1975, the Houserockers performed in the Pittsburgh area in various combinations. Known alternatively as Ransom, B.B. Wolfe and the Brick Alley Blues Band, the group performed at fraternities and house parties, as well as taverns like Fat City, the Parkway Lounge, the Riverside, the Decade, and Frankie's Blue Note. During this time, the group would make demo tapes of their work and play them for promoters in the region. Grushecky recalls that the Houserockers would perform their original tunes in an audition, while competing local bands offered their interpretations of "sun and surf" music. Invariably, he says, the other groups would win out, "and we could never understand it. But it only made us work harder."

Group members came and went, but by 1978, the lineup was complete: Grushecky, pianist Gil Snyder, drummer Ned Rankin, bassist Art Nadini, harp player Marc Reisman, and guitarists Eddie Britt and Gary Scaleso, who has since left the group. Grushecky points out that the Houserockers' first album differed from the current LP in that "it was a collection of songs recorded over a long period of time." In contrast, he notes, "Have A Good Time" has "more of a common thread holding it together. We came to New York with six songs, and then wrote the remainder here, including 'Angela' and 'Blondie'."

Many of Grushecky's songs touch on such themes as passion, desperation, anger, frustration, irony and apathy. But while he acknowledges that some of the tunes represent potential autobiographical sketches for any one band member, the group knows no "self-pity." "I know the feeling of hopelessness, of being trapped," says Snyder. "I don't have those feelings anymore, but I know I'll never forget them."

Russ Ballard

Although Epic recording artist Russ Ballard has achieved considerable success writing hit material for acts like Three Dog Night, the Pointer Sisters, Kiss, Rex Smith and others, the 34-year-old guitarist-songwriter is still driven by the ambition to star with his own pull-out-the-stops rock 'n' roll band. With the release of his most recent LP, "Barnet Dogs," Ballard has delivered a tough, riveting non-stop musical statement which provides ample proof that he is first and foremost a pure rocker at heart.

Ballard has earned his self-assurance over the course of 17 full-time years in the music business. Born in the town Hartfordshire, near London, he joined the Roulettes, a back-up group for British pop singer Adam Faith, when he was 16. In 1965, Ballard and the Roulettes' drummer, Robert Henrit (who plays with the Barnet Dogs) became the "+2" in the Unit 4+2 and recorded the intriguing pop hit "Concrete and Clay." This was a period in pop music history that would provide much of the roots for the current "new wave." Ballard sees both similarities and differences in the two eras.

"I think the essence of what's happened in rock music in England since 1976 is an increase in the energy-level of the music. But cycles have always been with us. As Oscar Wilde once said, 'Nothing is new except what has been forgotten.' "

In the early seventies, however, there was a turning away from the turbulence of the psychedelic era to a more produced, formula-oriented type of rock music sound. When ex-Zombie leader Rod Argent asked Ballard to join his self-named band in 1972, he eagerly jumped at the opportunity. "I'd always respected Rod tremendously," Ballard recalls, "and I was confident that there would be great chemistry in the group. I saw it as an ideal vehicle for writing great three-minute songs."

Ballard left Argent in 1973 and turned to songwriting and producing. "I'd been on the road since I was a kid. For the first time in a long time I was feeling healthy." Well-known by this time on the London scene, Ballard was contacted by Roger Daltrey to produce the Who vocalist's first solo effort, "Ride A Rock Horse." He also produced and played on Leo Sayer's "Another Year." Ballard believes that all artists should use producers, and had his manager John Stanley co-produce his latest LP. "It makes for a better record. We all need another pair of ears."

With time off from the rigors of the road, Ballard discovered that he had a knack for turning out "slow songs" with hit potential. In 1979, four of his songs were simultaneously in the Top 100: "Since You've Been Gone," "Come And Get Your Love," "So You Win Again" and "New York Groove." Ballard has also written three songs for the new Who-produced feature film, *McVicar*, starring Roger Daltrey.

Nevertheless, Ballard is not content with being a successful songwriter for other people. He and the other Barnet Dogs (the group, which is named after a London borough, has Bill Roberts on rhythm guitar, Dave Wintour on bass, and Henrit on drums) will soon be recording a new LP and hope to tour the U.S. with their high-intensity brand of rock 'n' roll.

ARTIST PROFILE

Pharoh Sanders: Spirit, Music Fuse On Latest Journey LP

by Michael Martinez

LOS ANGELES — The tenor saxophone is Pharoah Sanders' optimum avenue of communication, a trait and achievement that will eventually enshrine his presence in American music.

Sanders' personal presence and stage persona cover a montage of contrasts. The dichotomy between his quiet, casual, yet spiritual personality and his music entity — best described as energetic, inspired, insightful — are cause and effect elements in his total character.

The soft, easy, offhand manner in which he speaks and the austere, self-controlled conduct, pose a stark dissimilarity to his multi-tonous spiralling, poly-chord horn excursions that distinguished him during the '60s as an avante gardist.

Though Sanders strives to separate the personal from the stage identity, on his latest LP, "Journey To The One," on Bay Area-based Theresa Records, a fuller, unfragmented sound and spiritual spectrum unfolds to show that the two are at least dependent upon each other.

The album #38 on the **Cash Box** Jazz chart, also shows he is prolific, a fact reflected in the roster of artists with whom he's performed, including John Hicks, Joe Bonner, Eddie Henderson, Idris Muhammed, Ed Kelly, Don Cherry, Ornette Coleman, Gary Bartz, Morman Conners, Alice Coltrane and perhaps the artists with whom he is most closely associated, John Coltrane.

Further illuminating his productive activity is his list of solo vinyl offerings and those done with '60s jazz trendsetter Coltrane. Work done with Trane includes "Mediations" and "Expression."

Pharoah Sanders

Through a long association with Impulse Records, Sanders has accrued a bountiful list of LP product, some of which includes "Jewels Of Thought," "Black Unity," "Wisdom Through Music," "Village Of The Pharoahs" and "Love In Us All."

But when Sanders' recorded the Arista LP "Love Will Find A Way," a project produced by Norman Conners, who drummed with Pharoah in the early-'70s prior to his own solo career, people began to wonder if the reedman's creative soul had advanced to nova. That album, a collection of electronic funk extrapolations, perplexed critics and long-time fans and was unfamiliar to fans of the genre the music was designed to reach.

Explaining that "Love Will Find A Way" was his return to recording after a five-year

(continued on page 14)

Polydor Mounts 'McVicar' Campaign

NEW YORK — "Daltrey is McVicar" is the unifying theme of an extensive marketing campaign launched by Polydor Records to support the release of the soundtrack for the Who Films Ltd. presentation of *McVicar*, starring Roger Daltrey. According to Harry Anger, senior vice president of product development for the label, the campaign is designed to promote the "McVicar" album on the basis of the music itself. The film is not scheduled for domestic release until the Fall.

The "Daltrey is McVicar" blurb will appear on all merchandising and advertising copy in tandem with the visual motif of Daltrey seen behind silver bars. Merchandising and advertising materials include a three-dimensional mobile, a 20 inch by 28 inch poster, an album sticker and teaser post-cards.

According to Bill Levy, head of creative services for Polygram Records East, "The LP cover is printed in an unusual fashion, with the photograph of Daltrey debossed so that the silver foil bars appear raised." The same look has been carried in the "McVicar" print advertising campaign.

The marketing campaign strategy includes trade, consumer and major market print advertising; television; radio; merchandising; and outdoor advertising. A single, "Free Me" was initially released to spark the campaign.

Fred Haayen, president of Polydor, commenting on the project, said, "We certainly hope that this soundtrack is just the beginning of a long, mutually beneficial relationship between Polygram Records and Who Films Ltd."

A FRIENDLY DEAL *— Musica Es Amistad (Music Is Friendship), a concert promotion firm based in Mexico City, recently signed Warner Bros. recording artist Alice Cooper to contracts for his upcoming performances set for the 10,000 seat Acapulco Convention Center. The shows are scheduled for Sept. 14-15. Pictured are (l-r): Roger Johnson, Musica Es Amistad; Cooper; Armando de la Cadena, Musica Es Amistad; and Steven Goldberg, Musica Es Amistad.*

DRAMA — Yes — Atlantic SD 16019 — Producer: Eddie Offord — List: 8.98

Those who thought that a merging of The Buggles and Yes was akin to stretching out a supply of Dom Perignon with orangeade can rest easy. Yes, sans Wakeman and Anderson and plus Horn and Downes, sounds better than it has in years on "Drama." Much of the material harkens back to the days of "Topgraphic Oceans," but it has a decided contemporary edge. While aficonados will close their eyes as they reach hesitantly into record bins, the vocals are precision, the music is grandiose and exciting and Roger Dean's art is back as well.

PANORAMA — The Cars — Elektra 5E-514 — Producer: Roy Thomas Baker — List: 8.98

The Cars have always been able to combine an aloof new rock stance with clever pop hooks to create a potent commercial brew. This time around, these five beans from Boston have gone the way of Gary Numan's techno-pop. The rhythms are a little more austere and plodding, the lyrics a bit more cerebral, but Rick Ocasek's affinity for strong choruses and Roy Thomas Baker's ever so slick production should make this another platinum affair for The Cars. Top tracks are "Getting Through" and "Up And Down."

BRASS VI — United Artists LT-1060 — Producer: Jeff Lane — List: 7.98

Brass Construction albums are always immediate Top 25 candidates for the B/C LP chart, and "Brass VI" is no exception. The East Coast funk band is notorious for its extended horn and funk jams that are perfectly suited to the dance floor. While the band usually stays close to the chant and funk routine, the nine-piece has crafted a gorgeous ballad called "I'm Not Gonna Stop" this time out.

OFF THE COAST OF ME — Kid Creole & The Coconuts — Antilles AN7078 — Producer: August Darnell — List: 7.98

The Island/Antilles people have a knack for finding amazingly quirky dance bands, and in the tradition of The Invisible Man's Band comes Kid Creole & The Coconuts. "Off The Coast Of Me" features an engaging blend of West Indian Reggae, Latino soul, disco and R&B. Inventive vocal arrangements, modern recording techniques, an irresistible sense of humor and Dr. Buzzard mentor August Darnell make this LP the party record of the season. Top tracks are "Mister Softee," "Pan American" and the riotous title track. For pop and B/C lists.

THE BEST OF DAN HILL — 20th Century-Fox Records T-614 — Producers: Matthew McCauley and Fred Mollin — List: 7.98

Hill is best known for singing the Barry Mann-penned hit "Sometimes When We Touch," but his repertoire, if somewhat melancholy, is full of some excellent Dan Fogelberg-like songs. Hill's breathy, emotional voice is in peak form on the gospel-oriented "Hold On." "Phonecall" and his acoustic piano-heavy songs are suited to soft rock and A/C format, and fans of Fogelberg, Firefall and Bread should revel in this collection of dramatic pop songs.

FRIENDS — Alibi — Polydor PD-1-6292 — Producer: Chris Rea — List: 7.98

This soft rock quartet from England puts a tough R&B edge on its A/C-oriented songs to give it a totally unique sound. Lead vocalist Nick Graham has a great, no holds barred vocal style that is both gruff and commercial. Its unique blue-eyed soul cum folk sound is made even more engaging by guiding light Chris Rea's subtle production. The British foursome's Americanized sound works best on "Move It," "Custom Made," "If You Want Some More" and the title track.

"ROCK 'N' ROLL PREACHER — Preacher Jack — Rounder 3033 — Producers: Jack Lincoln Coughlin and Ken Irwin — List: 7.98

Jack is a preacher of a different color as the old boogie woogie piano is his pulpit and Elvis, Hank Williams and Jerry Lee are his Holy Trinity. Fans of the traditional run up and down the keyboard pumpin' piano rock 'n' roll style will revel in the first offering from this famous Boston area personality. The good timers on "Rock 'n' Roll Preacher" are "Goin' to the River," and "Preacher's Boogie Woogie."

SKYBOYS — First American FA-LP-7709 — Producer: Scott Boyer — List: 7.98

This septet from the Northwest has a country rock sound that is alternately reminiscent of Firefall and Jimmy Buffett. Up-tempo numbers like "Captain Lonely" and the acoustic guitar-flavored "Easy Love" seem to be the band's forte. Led by guitarist Dudley Hill and pianist Scott Smith, the harmony-oriented soft rock band should find an audience outside of the Portland and Tacoma areas with this effort.

TWICE NIGHTLY — The Tremblers — Johnston/CBS NJZ-36532 — Producer: Peter Noone — List: 7.98 — Bar Coded

"Twice Nightly" is Peter Noone's first album since "Blaze," over a decade ago, and it's such a good total quality production that it could easily withstand as much recurrent play as the title suggests. Noone is in tremendously fine mature voice here, as he deftly handles his own faultless compositions and even manages to wrestle Elvis Costello's mood epic "Green Shirt" to the ground. A must for AOR and pop.

ONE TRICK PONY — Paul Simon — Warner Bros. HS 3472 — Producers: Phil Ramone and Paul Simone — List: 8.98 — Bar Coded

This LP is the soundtrack to Simon's upcoming film about the rigors of a pop star's life, and fans of the silky voiced bard will be pleased to know that the album continues on in the "Still Crazy After All These Years" vein. Ever since Simon and old cohort Art Garfunkel made it big on the college folk scene in the mid-'60s, Simon has been considered one of pop music's most esteemed singer/songwriters. A top flight session band helps aim Simon in his new soothing jazz style direction. A winner for a variety of formats.

SHINE ON — LTD — A&M SP 4819 — Producer: Bobby Martin — List: 7.98 — Bar Coded

A consistently top charting B/C act since its arrival in L.A. from the East Coast some 10 years ago, L.T.D. is the epitome of the class R&B/funk band. While the 10-piece packs a lot of power and energy into up-tempo numbers like "You Gave Me Love," and "Getaway," it is best known for its superb ballads, and "Will Love Grow," is a classic in the tradition of "Back In Love Again." Stellar production by Bobby Martin and strong session performances make this a B/C must.

POLYROCK — RCA AFL-1-3714 — Producers: Phillip Glass and Kurt Munkacsi — List: 7.98

If there was ever an album that expressed the sound and feel of modern man through synthesized rock, "Polyrock" is it. Avant classical composer Phillip ("Einstein On The Beach") Glass has finally wed his intense, austere sound with the rock medium, and it's a lovely marriage. The six-piece puts out an ultra-new rock sound that doesn't go too far overboard for FM programmers. This dramatic, multi-layered, sequencer sound should please those starving for some new, progressive music.

BARRY MANN — Casablanca NBLP 7228 — Producers: Brooks Arthur and Barry Mann — List: 8.98

Mann, with or without wife/co-writer Cynthia Weil, is one of the most successful songwriters in popular music, having penned hits for Dolly Parton, Dionne Warwick, Elvis Presley, Donny and Marie and George Benson. On his debut for Casablanca, one can obtain a clearer view of what a hit sounds like in its raw state. Sounding something like an A/C version of Bob Seger, Mann puts his gritty vocals to such future hits (probably for someone else) as "Up From The Streets," and "We're Over."

AM I STUPID OR AM I GREAT — Trefethen — Pacific Arts PAC7-136 — Producer: Trefethen — List: 7.98

Pacific Arts get better each time out, and Trefethen is the young label's finest release yet. Trefethen's music is so diverse and quirky that oftentimes it is hard to follow or take serious. But, the keyboard player and his band play with such precision and taste that repeated listens are needed to take in the scope and power of this progressive rock excursion. Infusing his compositions with elements of folk, Zappaesque rock, techno-pop, jazz, sound effects and choral music, he has truly created a film for the mind. For AOR.

R.A.F — A&M SP-4816 — Producer: David Kershenbaum — List: 7.98 — Bar Coded

With equal portions of a Queen-doing-the-Hollies brand of harmonizing and the gentle but firm expertise of the Bay City Rollers, David Kershenbaum has fused together a handsome auspicious debut for this talented quartet. Tracks that would chug along quite nicely on AOR are "Give Me A Little Time," "More Crazy Now" and the one with the nicely stated case, "Waiting For The Weekend."

STREET PARADE — Steve Gibbons Band — Polydor PD-1-6293 — Producers: Steve Gibbons Band and Bobby Pridden — List: 7.98

The Steve Gibbons Band comes from the same turf that Graham Parker haunts, and this British band has come out with another fine exercise in Anglo R&B rock. The band is supercharged by upfront horns and an up-tempo blues sound this time around, making the fourth LP its best yet. This is as good timey as pub rock gets, and AOR should find it to its liking.

DON'T STOP NOW — Jack Jones — MGM MG-1-5024 — Producer: Ken Barnes — List: 7.98

Jones hit it big last time out with the "Theme From *Love Boat*, and his many fans should be thrilled by his duet with Maureen McGovern on the Loggins/McDonald penned "This Is It." Jones is the classic night club singer, and the Vegas/Tahoe set will enjoy covers of "Deja Vu" and "Here To Love You." The latest collection from this classy crooner is perfect for A/C lists.

THUNDER — Atco SD 38-129 — Producer: Kyle Lehning — List: 7.98

The thing that separates Thunder from the average Southern rock band is its ability to handle a lot of styles with class. There are touches of the Feat, Skynyrd, The ARS and The Allman Boys in its sound, but they are incorporated beautifully into this fine, young Tennessee band's music. Strong harmonies, tight guitar interplay, memorable melodies and a passionate feel for its roots are the stuff of Thunder's debut LP, and they bode well for a successful recording career. An AOR must.

Boardwalk Pacts With CBS For Pressing, Shipping

(continued from page 5)

best company, the Rolls Royce of the business," said Bogart. "They have a successful operation, and naturally, we will follow their procedures."

'Special Projects'

In addition to the records and tapes distribution arrangement, Boardwalk and CBS will join in special projects involving select artists. In addition to possible television productions, plans have been developed for Boardwalk and the CBS Video Enterprises division to produce product for the home media in videocassette and videodisc formats. While Bogart was unwilling to specify any particular artists or projects, he did say the deals would be worked out on a project-by-project basis.

"We will have different types of deals for the different artists involved," said Bogart. "We have a lot of options, including our motion picture connection, and we are willing to look at anything we feel people will enjoy."

(Nevertheless, Bogart stressed that the CBS deal only involved the music division of Boardwalk. The motion picture arm of Boardwalk, headed by co-principals Jon Peters and Peter Guber, was not included in the deal.)

Bogart indicated that the music division was "ready to go" on its initial projects. Headquartered in Los Angeles, with a New York office headed by executive vice president Irv Biegel, Boardwalk's music division is close to completion, said Bogart. "While there are a few positions still unfilled, we are ready to go forward."

Newest addition to the staff was Ruben Rodriguez, appointed vice president of promotion, East Coast. Rodriguez will report to promotion vice president Scott Kranzberg.

Rodriguez will also serve as an A&R representative for the company on the East Coast, coordinating his activities with A&R/publishing vice president Gary LeMel.

Prior to his appointment, Rodriguez had served as national R&B promotion director for Casablanca. Before that, he was responsible for Motown's northeast regional promotion.

The pressing and distribution deal with Boardwalk was the fourth for CBS since it opted to open its system to independent labels. Recent months have seen CBS pact with Midsong Records (**Cash Box**, March 22), WMOT Records and Ron Alexenburg's Handshake label (**Cash Box**, Aug. 16).

Schwartz Bros. Moves To New Headquarters

NEW YORK — Schwartz Brothers, a leading East Coast music merchandiser, has just moved into its new headquarters and distribution facility in Lanham, Maryland. The $3.5 million building contains 67,000 square feet of space which will serve as a warehouse and distribution center for Schwartz Brothers' wholesale operations and its Harmony Hut stores. The remaining 26,000 square feet will function as corporate headquarters. The move will facilitate the company's modernization and expansion program which will include the opening of four additional Harmony Hut stores by the end of 1981, as well as furthering their wholesale and distribution operations.

Mobile Fidelity Relocates

LOS ANGELES — Mobile Fidelity Sound Lab has moved its offices and headquarters. The new address is 21040 Nordoff Avenue, Chatsworth, Calif. 91311, but all mail should continue to be directed to P.O. Box 919, Chatsworth, Calif. 91311. The new telephone number is (213) 709-8440.

Paul Cooper

Atlantic's Cooper Named Creative Services Director

LOS ANGELES — Paul Cooper has been appointed to the newly-created post of director of creative services for Atlantic Records. In his new position, Cooper, who has been national director of publicity for Atlantic since February of 1978, will work closely with artists, their managers and attorneys and the Atlantic staff to facilitate the development and growth of both new and established performers.

Cooper will also be supervising Atlantic's increasing visibility in the television medium. He will continue to be based at Atlantic's west coast offices in Los Angeles and be working closely with newly appointed west coast general manager Les Garland.

Commenting on the new appointment, Atlantic president Doug Morris noted, "I am very pleased to be able to announce this much deserved promotion for Paul. I am looking forward to the increased input he will be giving the company in his expanded role. His extensive experience and knowledge about recording artists and their music will be of invaluable aid to us in developing our artists to their fullest potential."

Prior to joining Atlantic, Cooper held the post of director of creative services at Little David Records for five years. He was also publicity director for A&M Records, where he created the publicity, artist relations and artist development departments at the inception of the label.

CBS Sets Half-Speed Mastered Cassette

NEW YORK — The first half-speed mastered cassette will be included in the August release schedule of the CBS Mastersound Series of audiophile records and cassettes.

Mastersound is releasing a half-speed mastered recording of Simon and Garfunkel's "Bridge Over Troubled Water" on both LP and cassette and Boz Scaggs' "Silk Degrees" on LP only.

In addition, the following digital recordings are available in LP and cassette configurations: Beethoven's Symphony #3 with Zubin Mehta conducting the New York Philharmonic; Hayden's Mass in B-flat Major with Leonard Bernstein conducting the London Symphony Orchestra; and "Greatest Hits of 1790" with Richard Kapp conducting the Philharmonia Virtuosi of New York and special soloists Chick Corea and Hubert Laws.

Crossover Opens Doors

LOS ANGELES — Crossover Promotion and Marketing was recently formed by promoters Wynn Jackson and John Parker, who announced that the company will emphasize radio and product promotion in the South, where the principals have registered most of their experience.

Staffing for the new company consists of Jackson, Parker, Al Moss, Roger Sayles, Nancy Sparks, Pam Jernigan and Jaye Jackson.

EXECUTIVES ON THE MOVE

Lambert Named At 20th — 20th Century Fox Music Publishing has announced the appointment of Eddie Lambert to vice president-creative at the firm. He comes to 20th after serving in a similar capacity at Interworld Music for the last three years. Prior to that, he helmed the creative division at Haven Records and Productions.

Holzman Named At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Mike Holzman as New York branch manager. After joining WEA's sales staff in New York as an account executive in June 1977, he was appointed sales manager in February, 1978. Previously, he spent one-and-a-half years as the eastern regional marketing director for Polydor.

Moody Named At Capitol — Russell Moody has been named director, national r&b field promotion at Capitol Records, Inc. Since joining the label three years ago, he has been Capitol's northeast r&b promotion manager. A native of New york, Moody worked at the retail level and as an independent promotion person before coming to Capitol.

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following appointments: Roy Smith as Los Angeles promotion manager for Elektra/Asylum; Mouse Waldron as assistant warehouse manager; and Cory Connery as singles specialist. Smith started with WEA two-and-a-half years ago in the promo mail room and most recently has been the west coast regional singles coordinator. Waldron, with WEA since 1974, started in the Philadelphia branch as leadperson in returns and loose order flow supervisor. She came to the Los Angeles branch in 1977 and has held various positions within the warehouse and office areas. Connery, started with WEA two years ago as an inventory rep and most recently has been in the promo mail room.

Lopez To GRP — The appointment of Peter J. Lopez as label manager of GRP Records has been announced. He was previously with Arista Records' a&r administration department.

Changes At CBS — CBS Records, Nashville, has announced the appointment of Bonnie Garner to director of a&r, CBS Records, Nashville. Working with Garner are Emily Mitchell, manager, a&r administration; and Margie Ullrich and Carol Whaler, a&r administrative assistants. In 1971 Garner was hired by Kip Cohen for Columbia Records. She transferred to Nashville in 1973 as CBS Records' director, contemporary a&r, the job she held until her most recent appointment to director, a&r, CBS Records, Nashville.

EMI Names Hart — Bob Hart, presently EMI Music's London-based publicity director, was named director, video development for EMI Music. Hart, who will be based in the Capitol Tower in Hollywood, will be responsible for the development, both of original production and acquisition, of EMI Music's home video catalogue, and the exploration or promotional opportunities for recording artists offered within the expanding general video area.

Sellner Appointed At E/P/A — Ricki Sellner has been appointed as tour publicist/artist functions, east coast, Epic/Portrait/CBS Associated Labels. Since 1979 she has worked with the E/P/A promotion department where she was involved in adult contemporary radio and dance club promotion. Prior to that she was coordinator, art packaging design, CBS Records.

Smith To CRC — CRC Records, a division of Clearinghouse Records Corp., at 221 West 57th Street, N.Y.C., has announced the signing of singer and producer George Smith as their national promotion director.

Changes At Casablanca — Stan Lenarsky, previously director of administrative services, has left Casablanca Records. He is replaced by John Megna. For accounts payable department information contact Miss Carm Raspolich.

Watkins Joins Paragon — Paragon Associates has announced the addition of Donald L. Watkins to its staff. Recently he has been conducting workshops and seminars nation-wide, specializing in teaching choral directing, vocal techniques, performance, and choral decorum.

Variety Adds Mas — Phil Mas has joined the staff of Variety Artists International, Inc. He was a former partner and administrator of L.A. Uptown Music Publishing.

Changes At Record Bar — Record Bar has announced the resignation of Jill Bartholomew, managing director of the company's in-house advertising agency, AD-Ventures. Michael Vassen, who joined the Record Bar's home office May 1 as merchandising and promotions manager, has been named general manager of AD-Ventures. Before joining the home office Vassen was a district supervisor based in St. Louis.

Barba Named — Jim Owens Enterprises has announced the appointment of Gus Barba to vice president of the Nashville-based production company. He joined the organization in 1977 and has functioned in numerous areas of production, talent procurement, promotion and public relations. Prior to joining the Owens organization, he affiliated with the Tom T. Hall organization.

Fret Named At Chappell — Steven Fret has been named controller of Chappell Music and Intersong Music. He joined the company in 1978 as assistant to the director of finance and in October 1979 was promoted to the position of assistant controller. Prior to joining Chappell and Intersong, he served as supervisory senior for the firm of Main, Hurdman and Cranston C.P.A.'s.

Ahlberg Named To Arista — The Arista Music Publishing Group has announced the appointment of Jim Ahlberg to the company's New York accounting department as royalty supervisor. He was formerly with Carl Fischer Music.

Chebuske To Lee Myles — Gerry Chebuske has joined Lee Myles Associates Inc. as production manager. She has worked at Globe Albums East and Globe Albums West (Fabricating and Printing), Keel Mfg. (Record Pressing) and A&B Duplicators (Tape Duplication).

ASCAP Wins Lawsuit

NEW YORK — In a decision handed down on July 10, 13 ASCAP members were awarded statutory damages totalling $10,000 and attorney's fees of $1500 in a copyright infringement action against General Broadcasting Co. and Gerald McLevis, owners and operators of radio station KKIQ-FM in Livermore, Ca. Judge William W. Schwarzer of the Northern District of California granted a permanent injunction and $1,000 for each of ten compositions broadcast without permission. This was the second suit brought against General Broadcasting Co. for copyright infringement. A third suit has been filed.

AGAC Sets Workshop

NEW YORK — The American Guild of Authors/Composers has developed a new 10-week advanced workshop geared to the needs of pop composers. Dan Ricigliano, chairman of the theory department at the Manhattan School of Music will conduct classes in "Melodic/Harmonic Techniques for the Songwriter." All applicants must play an instrument and have a basic working knowledge of the rudiments of music. The classes will be held at AGAC's New York headquarters (40 W. 57th St., N.Y.C. 10019) on Wednesdays from 6 to 8 p.m. beginning Sept. 24. For full details and application forms call (212) 757-8833.

SINGLES

NEW AND DEVELOPING ARTISTS

ROCK JUSTICE (EMI America 8052)
Rock 'N' Roll Dreams (3:27) (Rock Justice Music Co. — BMI) (Balin, Heyman, Kessner)

From the stage musical *Rock Justice*, which enjoyed a very successful run at San Francisco's Old Waldorf theatre, the brainchild of Marty Balin (of Jefferson Starship fame) has given birth to a dreamy ballad of rock stardom. Jeff Pilson's lead vocal is earnest and convincing, backed by swelling blues organ and guitar. A pop sleeper.

ROCKIE ROBBINS (A&M 2264)
Hang Tough (3:25) (Chappell Music Co. — ASCAP) (S. Dees)

A breezy yet inspirational R&B dancer, Robbins supplies the vocal muscle to bring this tune and its message across. Light female backing vocals join in the arresting vocal chant, while a polished string and brass arrangement creates a glossy sheen that will sit right with pop programmers. From the "You & Me" LP, this could sneak up on several formats.

ROBIN LANE & THE CHARTBUSTERS (Warner Bros. WBS 49546)
Don't Cry (3:27) (Leeds Music Corp. (MCA) — ASCAP) (R. Lane)

Lane and Co.'s last single effort, "When Things Go Wrong," received some very promising radio response in its northeast base, charting briefly. Here the band mixes folk and rock stylings, a la The Byrds, in a soothing mix of jangling guitars and Lane's emotive vocalizing, with harmonies on the chorus.

JAY BLACK (Midsong WS7 72012)
The Part Of Me That Needs You Most (3:29) (Arista Music, Inc. — ASCAP) (M. Chapman, N. Chinn)

Jay Black, of Jay and The Americans fame, steps out alone with this breezy MOR/pop Chinnichap composition, and the recording veteran's deep-throated (and heavily echoed) warbling is due to attract the attention of a whole new generation of fans. Already added to Top 40 KFI in Los Angeles.

FEATURE PICKS

SQUEEZE (A&M 2263)
Another Nail In My Heart (2:55) (Deptford Songs, Adm. in the U.S. and Canada by Almo Music Corp. — ASCAP) (G. Tilbrook, C. Difford)

More upbeat, fresh pop/rock from Squeeze's "Argybargy" LP that could rival just about anything being played on Top 40 radio. This group boasts witty lyrics, excellent pop ensemble playing (with a nod to the Beatles) and great vocals. So why aren't their records being played? Too English? Come on, pop programmers!

THE B-52's (Warner Bros. WBS 49537)
Private Idaho (3:33) (Boo-Fant Tunes, Inc., adm. in the U.S. and Canada by Island Music — BMI) (F. Schneider, K. Strickland, R. Wilson, C. Wilson, K. Pierson)

The unidentified flying group The B-52's has landed upon us once again with a track from the forthcoming "Wild Planet" LP, a contagious rock dancer very much in the league of "Rock Lobster." Rumbling big beat and surf guitar, with alien vocals. Lotsa fun.

LARRY KEITH (RCA PB-12065)
The Valley That Time Forgot (3:34) (House Of Gold Music, Inc. — BMI/Celesteville Music/Agent Orange Music — ASCAP) (L. Keith, M. Snow)

There's a little bit o' country in Keith, but this dreamy mid-tempo ballad should fit right in with what those upper demos want to hear on A/C and adult pop stations. An easy bass and woodblock rhythm provides light yet full backing for Keith's dulcet vocal. An MOR pleasure.

PHILLY CREAM (WMOT WS7 5350)
Cowboys To Girls (3:47) (Razor Sharp/Double Diamond — BMI) (K. Gamble, L. Huff)

Philadelphia vocal quintet Philly Cream first gained prominence on B/C and dance lists across the U.S. with a truly hot dancer, "No More Motown Review." Since that time, the band's label, WMOT, has transferred its pressing and distribution from Fantasy to CBS and the polished foursome has come up with a summery vocal romp that shows the famed Philly harmony sheen. A B/C delight.

SINGLES TO WATCH

CLIF NEWTON (Scotti Bros. SB 602)
The Rest Of The Night (3:49) (Flowering Stone Music — ASCAP) (C. Newton)

A bright, upbeat love tune, with a bouncing uptempo chorus. This track from newcomer Newton shows the singer/songwriter to have considerable vocal energy, singing with the sort of sunny optimism that pop and A/C programmers want to hear.

THE MANHATTAN TRANSFER (Atlantic 3756)
Nothin' You Can Do About It (3:50) (Garen Rake Music, Inc./Irving Music, Inc./Foster Frees Music — BMI/Stephen A. Kipner Music — ASCAP) (J. Graydon, D. Foster, S. Kipner)

With the exhilarating musical background of various electronic keyboards and synthesizer riding over a single piano line, the Transfer add their expert jazz vocal inflections to this crystalline pop cut from the "Extensions" LP.

DUSTY SPRINGFIELD (20th Century-Fox TC-2457)
I Wish That Love Would Last (3:21) (Almo Music Corp. — ASCAP/Irving Music, Inc. — BMI) (A. Willis, D. Lasley)

Springfield's breathlessly beautiful vocals shimmer on this Alee Willis/David Lasley composition. Jazzy arrangements, including honeydipped high vocal harmonies and a sultry sax solo, are framed against building strings for a classic A/C, pop choice.

ANACOSTIA (Roulette R-7300)
Love Is Never Wrong (3:41) (Charles Kipps Music, Inc. — BMI) (C. H. Kipps, Jr.)

Anacostia, a former Columbia artist, applies his deep Southern vocal to this slow and utterly soulful gospel-like ballad. An inspirational chorus of background singers and placid backing make a heavenly tune.

RITCHIE FAMILY (Casablanca NB 2292)
All My Love (3:06) (Can't Stop Music — BMI/O.P. Scorpio Music) (Black Scorpio — SACEM) (J. Morali, H. Belolo, P. Hurtt)

The Ritchie ladies take a break from the disco for an achingly plaintive love ballad with a near-operatic and very dramatic lead vocal. Luscious harmonies move easily with the building crescendo. Right for B/C, pop.

CARRIE LUCAS (Solar YB-12085)
It's Not What You Got (It's How You Use It) (3:55) (Spectrum VII/Mykinda Music — ASCAP) (W. Shelby, R. Randolph)

The bite is in the bass rhythm and handclaps on this track from the "Portrait Of Carrie" LP, as Lucas works her Motown-like vocals into a sleek dance groove (with top-notch harmony support). Principally for B/C and dance play.

JOAN ARMATRADING (A&M 2262)
All The Way From America (3:07) (Rondor Music (London) Ltd., adm. in the U.S. and Canada by Irving Music, Inc. — BMI) (J. Armatrading)

Armatrading blends folk and rock styles effortlessly into a fresh blend of the acoustic and electric, with powerful orchestral backing, on this selection from the "Me Myself I" LP. The songstress' soulfully distinctive vocals add an emotional depth rarely found in rock or pop. Pop, give this a shot.

SHOTGUN (MCA MCA-41312)
Bad Babe (3:35) (Home Fire Music/Funk Rock Music/Duchess Music Corp. — BMI) (R. Sebastian)

Loopy percussives and synthesizer work funk it up on this outing from Shotgun's "Kingdom Come" LP, combining with an insistent rhythm and guitar behind the band's easily gliding ensemble vocal work. A sure shot for B/C lists, with good dance crossover potential.

JERRY "THE ICEMAN" BUTLER (Philadelphia Int'l. ZS9 3113)
Don't Be An Island (3:34) (Echo-Rama Music World/AOPA Publishing Co. — ASCAP) (K. Echols)

The Iceman cometh once again, joined in a heart rendingly soulful duet by Debra Henry of Silk on this cut from Butler's "The Best Love I Ever Had" LP. Understated string arrangments and soft 'n' easy electric guitar allow the focus to remain on the plaintive vocals and beautiful harmonies. For B/C and A/C consideration.

HITS • OUT OF THE BOX

SPINNERS (Atlantic 3757)
Now That You're Mine Again (3:58) (Sumac Music, Inc. — BMI) (M. Zager)

KISS (Casablanca NB 2299)
Tomorrow (3:12) (Mad Vincent Music — BMI) (P. Stanley, V. Poncia)

GENESIS (Atlantic 3751)
Turn It On Again (3:27) (Hit & Run Music Ltd., adm. in the U.S. and Canada by Pun Music — ASCAP) (Banks, Collins, Rutherford)

ANNE MURRAY (Capitol 4920)
Could I Have This Dance (3:14) (Vogue Music & Maple Hill Music c/o Welk Music Group/Onhisown Music — BMI) (W. Holyfield, B. House)

TERI DeSARIO (Casablanca NB 2297)
Caught (3:42) (Boblink Songs/69th Street Music — BMI) (T. DeSario, J. Carbone)

RONNIE LAWS (United Artists UA-X1376-Y)
Young Child (4:14) (Fizz Music/At Home Music — ASCAP) (R. Laws)

Record Bar Convention Sees Growth Despite Profit Slide

(continued from page 5)

fiscal 1981, he projected, noting that the company is aiming for 140 units with a volume of approximately $700,000 per store by 1982. The chain averaged sales of about $550,000 per store in the fiscal year, he said.

Looking ahead to fiscal 1981, Bergman said he expected sales and earnings to improve "nicely" over the past year's results, but declined to project any specific figures. "Our first fiscal quarter, which ended Dec. 31, was well above the profitability of the year before, although sales on a per-store basis were flat. Sales remained erratic until the beginning of July, when they picked up rather nicely, and for the last six weeks have trended up for the first time in two years. We hope they'll continue that way for the rest of the calendar year, which would make our first quarter a hot one."

Record Bar, he indicated, is in an excellent position right now to expand, especially in suburban mall locations. "At present, we're the only major record chain that's leasing malls on a national basis," he said. "That's not to say that Musicland won't start leasing again, or that Stark/Camelot won't begin leasing in places other than east of the Mississippi. Until then, we've simply got a major edge with many national developers." He added that where the chain could not open a store in a mall, it would try and open a freestanding site in close proximity.

Bergman said he was also interested in acquiring smaller retail chains and was currently negotiating with one such company. "It's not so much of a crap shoot as it is in opening your own stores," he commented, "but you pay for that knowledge. The idea is to either improve upon the chain's sales, or, if it's financially sound, have it fill a geographic hole in your own operation. We're not after distress sales."

Hit Sales Down

Addressing the reasons for the company's modest sales growth in fiscal 1980, Ed Berson, vice president of purchasing for Record Bar, noted a marked deterioration in the sale of hit product. He said that sales of the chain's Top 30 LPs dropped 15-20% from the prior year, and that in the past four weeks alone, sales between the top two hits have fallen from 10% to 50%. In contrast, he stated, catalog sales formed a higher percentage of total volume than they did last year and now top the 40% mark. At the same time, however, Berson said that the fill situation "has been a very serious problem. We've lost sales up to 15% because of catalog orders which have been on backorder up to 40% over a three-week period."

Midlines have also helped the company's sales, and Berson indicated that Record Bar will embark on a chainwide midline promotion in September. MCA, CBS, WEA and RCA have committed ad dollars to promote the special, and the chain will offer three midline titles for $10.

Other elements to the chain's business that were up in 1980 included accessory sales, encompassing both blank tape and record care products. In February, the chain began test-marketing blank video tape in 10 stores, and while Berson said that sales have not been encouraging, the company will continue to merchandise the product in those outlets. More recently, Record Bar introduced audiophile records in some of its stores at list price. Thus far, said Berson, the tests have been "inconclusive."

Success With Cutouts

But the biggest merchandising development to have taken place at the chain in 1980 has been the introduction of cutouts, according to Berson. For the first time in its history, the company brought in an outside supplier, Big Red Distributors of New Jersey, to merchandise cutouts and overstocks in its stores. Tests were conducted in the spring in 15 units at price points ranging from $1.99 to $3.99, and cutouts are now merchandised in 50 outlets.

"It was a price point we felt we had to

(continued on page 37)

BMA Executive, Administrative Staffs Realigned

NEW YORK — The Black Music Assn. (BMA) has restructured its executive and administrative staff, according to LeBaron Taylor, president of the Philadelphia-based organization and president and general manager of divisional affairs for CBS Records.

Under the new structure, Jules Malamud has been appointed special consultant to the president of the BMA. In this newly created post, Malamud will serve as liaison between the BMA and music industry trade associations, trade publications, and senior executives of recording companies. He will also act as chief annual conference planner, conduct fund raising for special events, and handle special projects under Taylor's direction.

Commenting on Malamud's appointment, Taylor and Kenneth Gamble, co-founder and chairman of the BMA and chairman of Philadelphia International Records, stated, "In his new capacity as special consultant to the president, we are confident that Jules will continue to play a key role in the success and development of BMA."

Malamud also plans to act as consultant to other industry organizations and companies in areas which do not conflict with his responsibilities to the BMA.

Under the revised structure, Glenda Gracia, executive director for BMA, will have broadened responsibilities. Gracia will now oversee the day-to-day management of the organization's business affairs, including financial matters and planning board meetings. She will assist in the development of organizational programs and projects, and publish *Innervisions*, the BMA's publication.

Taylor has also appointed George Ware as director of programs and special projects for the BMA. In taking up his new role, Ware has resigned his post as BMA board member and consultant to the communications division. Dorothy Brunson, president of Communications Inc., will fill Ware's vacated post on the board. In his new capacity, Ware will direct all current and future projects that are initiated by the BMA's membership divisions.

Malamud, Gracia and Ware will now report directly to Taylor.

SPARS Sets Oct. Meet

NEW YORK — The Society of Professional Audio Recording Studios, announced that the SPARS Audio Recording Conference III will be held Oct. 30 at the Doral Inn in New York. There will be three seminars dealing with the business, technical and engineering aspects of the recording studio: "Studio Marketing Techniques," "Technical Downtime — The Invisible Thief" and "Good Engineering Practices." Advance registration for non-SPARS members is $75 per session or $150 for all three. Students and faculty will be admitted at half price. For further information on registration, contact Malcolm Pierce Rosenberg, Esq., SPARS Administrator, 215 South Broad St. (7th Floor), Philadelphia, Pa. 19107. Phone is (215) 735-9666.

EAST COASTINGS

THIS MUSIC OF BUSINESS — Close observers expect the losses sustained by Pickwick's retail, rack and distribution arms to triple the $12 million anticipated by the firm for fiscal '79 . . . Add the names Tomato, CTI and Precision to those labels that are literally "home offices." Precision head **Tom Cossie** just let go of four people . . . A&M has got to be going through changes over its marketing campaign — the biggest within memory — for the **Hazel O'Connor** *Broken Glass* soundtrack album. First, Paramount Pictures, which was supposed to put out the flick simultaneously has delayed its release, and now, the studio also is considering changing the movie's title . . . Expect MCA Distribution to announce five more P&D deals before the end of the year . . . Stiff Records is looking to go the indie distribution route. The firm is also beefing up its merchandise licensing operation . . . The first brick in the marketing wall for **Robert Stigwood**'s *Times Square* movie will be **Suzie Quatro**'s single "Rock Hard," from the LP soundtrack . . . Roulette Records is set to reactivate the legendary Chess Records catalog . . . Look for **Doors** and **Jackson Browne** titles to be included in WEA's fall midline . . . The next film project from Alive Enterprises will be a non-rock thriller about "unsolved cattle mutilations" called *Cows* . . . We hear that little more than 60% of the **Elvis Presley** boxed sets will make their way to the domestic marketplace.

PUMPING IRON *— In support of their MCA album, "Have A Good Time, But Get Out Alive," the Iron City Houserockers recently performed at New York's The Bottom Line. Pictured ostage are (l-r): Joe "Joey Gee" Grushecky, Ned Rankin and Art Nardini.*

HERE NOW THE SHMOOZ — Street talk persists that **John Lennon** is or will be a Portrait artist . . . **Chris Stein** and **Deborah Harry** will write a history of their seven-year relationship "with and without Blondie," which Motheun, Inc. will publish. Stein called **Lester Bangs**' unauthorized bio "condescending . . . and it distorts the facts" . . . **Chris Spedding** has left **the Necessaries** . . . **The Shirts** will cut a live album for radio at CBGB's next week . . . the Greater London Council cancelled a **Plasmatics** gig, only hours before the show, citing the safety hazard inherent in the group's use of rocketflares to detonate an auto. The group will take legal action, charging that all specifications were submitted weeks in advance . . . Although Sire will cut its staff and move into Warners' offices by mid-October, good news from the label has the **Talking Heads** album ready by mid-October. Called "Remain In Light," it'll be preceded by a single, "Cross-eyed and Painless," due to ship Sept. 8. The **David Byrne/Brian Eno** album is being held up by the unwillingness of the estate of mystic **Katherine Coulman** to grant permission for the use of her voice on one of the tracks. The track will be deleted . . . **Doug Sahm** has reformed the **Sir Douglas Quintet**, whose old recordings will be rereleased on a Takoma anthology . . . The next **Steve Goodman** album will feature a duet with **Phoebe Snow** . . . There will be a second New Music Seminar . . . The **Shadow Morton/Holly And The Italians** sessions did not work out. At Central Park, Holly impressed us with some strong rhythm guitar playing . . . Mirage has signed ex-Hall & Oates guitarist, **G.E. Smith** . . . Columbia has signed **The Romeos** . . . Bassist **Jah Wobble** has left **Public Image Limited** . . . Cleveland International is working on a children's Christmas album which will feature vocals by **Bobby Goldsboro, Slim Whitman** and **Art Garfunkel** .

MEMPHIS BLUES AGAIN — Quint Davis, who produces the New Orleans Jazz and Heritage Festival in conjunction with Schlitz, has been presenting a similar regionally-rooted show in Memphis (although the latter is only five years old). He's firmed up the 54 concert schedule, which will run on four stages on Aug. 30 and 31. The lineup includes **Bobby Bland, Memphis Slim, Hugh Masakela, Doc and Merle Watson, Ace Cannon, Little Milton, Furry Lewis, Charlie Feathers, Ni Rhythm** (who played on all of Al Green's hits), **Joyce Cobb, Travis Wammack, Phineas Newborn, Jr.**, and **Mudboy and the Neutrons** featuring Alex Chilton cohorts **Jim Dickinson** and **Sid Selvidge**. Like the N.O. Festival, this one will also have its share of food and craft booths, and unlike the N.O. Festival, this one's free.

MORE SHMOOZ — The **Joe Ely** band is going through them changes. Ely is intent on moving his base of operations from Lubbock to Austin, while members of his band want to remain home. Bassist **Greg White** has already split. Sounds like The Buddy Holly story revisited . . . **Linda Ronstadt** and **Jerry Brown** were seen at the Lone Star checking out **Roy Orbison**, who hit all the high notes. Ronstadt also jammed with **George Jones** at the Bottom Line . . . New Orleans' **The Radiators** are recording a double album live at Tipitina's . . . **Robert Gordon** is looking for a drummer . . . **Chris O'Connell** has left **Asleep at the Wheel**. When last we saw the Wheel, there was too much campin' and too little cookin' . . . Boston-based E.A.T. records is set to release an album by **Human Sexual Response**. We saw the group at Danceteria and were impressed by their lily-white version of "Cool Jerk" . . . **Sparks** are recording an album in Germany . . . Ovation has signed **Robbin Thompson**, who used to play in Bruce Springsteen's **Steel Mill** in 1971 . . . Word from the Jackson family says that **Tito** will produce **Melba Moore**, while **Marlon** will work with **Barry White**.

DISCO-ROCK FACE-OFF *— One of the highlights of the New Music Seminar, held recently at S.I.R. Studios, was the Dance-Rock Formatting Panel. Pictured on the panel are (l-r): Scott Anderson of Dance Music Magazine, Ray Caviano of Warner/RFC Records, and Kurt Nerlinger of Virgin Records.*

THE REVOLVING DOR — Club 57's productions at Irving Plaza continues to import a most interesting selection of British (and foreign) bands. Scheduled to perform this Fall are **The Members** (Aug. 29), Japanese group **The Plastics** (Aug. 30), **The Mo-Dettes** (Sept. 6), **Gang of Four** (Oct. 23, 24) and **Siouxsie and the Banshees** (Nov. 13, 14, 15). An October date by New Zealand's **Split Enz** has not been confirmed . . . For roots enthusiasts, Tramps presents **Carla Thomas** (Aug. 23, 24), **The Fabulous Thunderbirds** (Aug. 26, 27), **Roomful of Blues** (Aug. 28) and **Rufus Thomas** (Aug. 29, 30), while the legendary **Junior Walker & the Allstars** will be at the Lone Star Sept. 24 and 25.

aaron fuchs

JAZZ

TOP 40 ALBUMS

		8/23	Weeks On Chart
1	**GIVE ME THE NIGHT** GEORGE BENSON (Qwest/Warner Bros. HS 3453)	1	4
2	**RHAPSODY AND BLUES** THE CRUSADERS (MCA 5124)	2	9
3	**THIS TIME** AL JARREAU (Warner Bros. BSK 3434)	3	11
4	**LOVE APPROACH** TOM BROWNE (GRP/Arista 5008)	5	7
5	**"H"** BOB JAMES (Tappan Zee/Columbia JC 36422)	4	8
6	**ROCKS, PEBBLES AND SAND** STANLEY CLARKE (Epic JE 36506)	6	12
7	**BEYOND** HERB ALPERT (A&M SP 3717)	8	6
8	**MAGNIFICENT MADNESS** JOHN KLEMMER (Elektra 6E-284)	10	4
9	**CATCHING THE SUN** SPYRO GYRA (MCA 5108)	7	24
10	**CALLING** NOEL POINTER (United Artists LT-1050)	14	4
11	**A BRAZILIAN LOVE AFFAIR** GEORGE DUKE (Epic FE 36483)	9	14
12	**WIZARD ISLAND** JEFF LORBER FUSION (Arista AL 9516)	11	16
13	**ROUTES** RAMSEY LEWIS (Columbia JC 36423)	19	3
14	**HIDEAWAY** DAVID SANBORN (Warner Bros. BSK 3379)	13	27
15	**PARTY OF ONE** TIM WEISBERG (MCA 5125)	15	5
16	**MONSTER** HERBIE HANCOCK (Columbia JC 36415)	12	21
17	**SPLENDIDO HOTEL** AL DI MEOLA (Columbia C2X 36270)	16	10
18	**ONE BAD HABIT** MICHAEL FRANKS (Warner Bros. BSK 3427)	17	17
19	**THERE AND BACK** JEFF BECK (Epic FE 35684)	18	5
20	**SKYLARKIN'** GROVER WASHINGTON, JR. (Motown M7-933R1)	20	26
21	**STRIKES TWICE** LARRY CARLTON (Warner Bros. BSK 3380)	29	2
22	**YOU'LL NEVER KNOW** RODNEY FRANKLIN (Columbia NJC 36122)	22	23
23	**EMPIRE JAZZ** VARIOUS ARTISTS (RSO RS-13085)	25	7
24	**INFLATION** STANLEY TURRENTINE (Elektra 6E-269)	21	11
25	**DETENTE** THE BRECKER BROTHERS (Arista AB 4274)	23	11
26	**BODY LANGUAGE** PATTI AUSTIN (CTI/CBS JZ 36503)	24	9
27	**UNLOCK THE FUNK** LOCKSMITH (Arista AB 4274)	27	6
28	**QUINTET '80** DAVID GRISMAN (Warner Bros. 3469)	—	1
29	**PRIME TIME** ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6276)	28	10
30	**NATURAL INGREDIENTS** RICHARD TEE (Tappan Zee/Columbia JC 36380)	26	8
31	**DREAM COME TRUE** EARL KLUGH (United Artists LT 1026)	30	21
32	**NIGHT CRUISER** DEODATO (Warner Bros. BSK 3467)	—	1
33	**ANGEL OF THE NIGHT** ANGELA BOFILL (GRP/Arista 5501)	32	43
34	**HIROSHIMA** (Arista AB 4252)	33	37
35	**FUN AND GAMES** CHUCK MANGIONE (A&M SP-3715)	34	28
36	**LOVE REBORN** FLORA PURIM (Milestone/Fantasy M-9095)	36	3
37	**EVERY GENERATION** RONNIE LAWS (United Artists LT-1001)	35	30
38	**JOURNEY TO THE ONE** PHAROAH SANDERS (Theresa TR108/109)	39	2
39	**ONE ON ONE** BOB JAMES AND EARL KLUGH (Tappan Zee/Columbia FC 36241)	37	44
40	**TAP STEP** CHICK COREA (Warner Bros. BSK 3425)	31	17

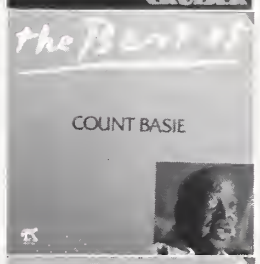
JAZZ ALBUM PICKS

NIGHT CRUISER — Eumir Deodato — Warner Bros. BSK 3467 — Producer: Eumir Deodato — List: 7.98 — Bar Coded

The music here borrows from a rich R&B foundation with clicking guitars, sassy horn shots, a big beat rhythmic groove and more! But Deodato's sensibilities are diverse and on more supple material like "East Side Strut" and "Love Magic," Eumir's keyboard work is effective in creating textural and tonal soundscaping on a variety of levels. Other good cuts include "Uncle Funk," "Groovitation" and the title track.

THE BEST OF COUNT BASIE — Pablo 2310-852 — Producer: Norman Grantz — List: 9.98

The regal and venerable Count Basie sound gets low-down on this smoothly reproduced compilation vinyl. Sporting hard-edged big band swing, The Count's stable of stellar jazzmen play with wit, verve and lush class. With smooth horn harmonies sweet enough to make oatmeal taste good, the blues never sounded quite this way. "Tree Frog" swings hard, while "The Blues For Alfy," "Swee' Pea" and "Festival Blues" really speak for themselves. Collectors shouldn't miss this album.



THE BEST OF DIZZY GILLESPIE — Pablo 2310-885 — Producers: Norman Granz, Arturo O'Farill, Mario Bauza and Lalo Schifrin — List: 9.98

Dizzy Gillespie's music skills are quite formidable in a variety of music arenas. And on this "Best Of" collection, Dizzy shows his mettle, hitting a number of appropriate grooves. Whether the music be funky be bop, Latin swing or straight business, the sound of his horn remains crisp, yet sensuous. While the material on this album reaches out to a more contemporary listener, the craftsmanship on this LP harkens to an era at the foundation of the music. The music is best on "Unicorn," "Pensativo" and "Shim, Sham, Shimmy On The St. Louis Blues."

ON JAZZ

LAST DANCE — In talking of the Kansas City 4/4 beat, which he called "the velocity of celebration," author Albert Murray stated: "In no time at all riffing traditional blues choruses in medium or up tempo in a steady pulsing Kansas City 4/4 beat was picked up by musicians elsewhere as if it had been in the public domain all along, and was soon to become and remain the fail-safe tactic used by blues musicians across the nation on all occasions for calling Buddy Bolden's Children home to the good-time downhome ambience of the Saturday Night Function . . . nor was the Kansas City jam session any less dance-beat oriented for being an experimental laboratory." In a career that has spanned seven decades **Count Basie** helped establish the foundation for all American musical forms even remotely related to the blues, a sound recognized the world over as our cultural gift to humanity. Basie was one of the first of the Blue Devils, and when he moves on an era will go with him. Who could possibly recreate his spare, witty piano style in which one note does the work of a hundred or match the rousing conversations between brass and reeds that characterized his premier bands. No one. When someone makes such a profound impact on our culture they are usually accorded a Pulitzer Prize, but this is America and we tend to look down on our real heroes. Count Basie hasn't been well lately, and there is seemingly nothing that can stay his will to perform and communicate. He appeared last week at Wednesday's, an upper east side disco that has been having a big band policy. While waiting by the door I saw the Count come in, and I gave him my warmest smile of appreciation. What else could I say? There was a distant glow about him, as if he was watching us from afar. His walk was slow and halting, supported by a cane and two members of his band. It hurt me to see him showing his age after all those years of vitality, and if the powers that be aren't prepared to bestow the honors on Bill Basie that he deserves, we may at least reflect on his gift of joy by looking to his recorded legacy. "The Best of Count Basie" on MCA documents the greatest hits of his late 30's glory years; the four volumes of "The Lester Young Story" on Columbia features his greatest solos in various combinations with **Billie Holiday** and the All-American Rhythm Section (Basie, **Joe Jones**, **Freddie Green** and **Walter Page**), while Norman Granz's excellent Pablo label has documented his later years in a series of big band, jam and small group sessions ("The Bosses," "For The First Time," "Basie Jam," "Basie and Zoot," "The Basie Big Band" and "I Told You So").

JAMAL IN STUDIO *— Pianist Ahmad Jamal recently signed an exclusive contract with Motown Records. Pictured discussing arrangements for Jamal's premiere album for the label are (l-r): Gil Askey, arranger for the LP; Lee Young, Sr., head of the creative division, Motown and producer Jamal's album; and Jamal.*

VINYL JUNGLE — Some very interesting releases in from independents and majors. " . . . in the right order . . . " is an exceptional introduction to baritone saxophonist **Vinny Golia** with drummer **Alex Cline** and bassist **Roberto Miranda** . . . Guitarist **Devadip Carlos Santana** returns to top form on his Columbia solo effort "The Swing of Delight" with the help of jazz masters **Wayne Shorter, Tony Williams, Ron Carter, Herbie Hancock** and **Harvey Mason** . . . The Warner's Progressive division checks in with five new releases. Mandolin wizard **David Grisman** introduces "Quintet '80," guitarist **Buzz Feiten** and keyboardist **Neil Larsen** introduce the "Larsen-Feiten Band," composer-arranger **Deodato** extends his jazz funk style with "Night Cruiser," guitarist **Larry Carlton** leads a new working band on "Strikes Twice" and **Earl Klugh** and **Hubert Laws** are featured in the soundtrack of "How To Beat The High Cost Of Living" (composed by **Patrick Williams**) . . . Concord Jazz has another quality release with "**Herb Ellis** at Montreux," pianist **Ross Tomkins** leads the Concord All-Stars in "Festival Time," vocalists **Jackie Cain** and **Roy Kral** produce "Star Sounds," flute master **Bud Shank** and pianist **Bill Mays** engage in "Explorations: 1980," guitarist **Charlie Byrd** leads a trio on "Sugarloaf Suite" and guitarist **Laurindo Almeida** is the featured soloist on "First Concerto For Guitar and Orchestra" . . . Three Classic Jazz releases are featured on Inner City this month. There's "**Lionel Hampton** and his Jazz Giants" (with **Milt Buckner** and **Cat Anderson**), a collaboration between trombonist **Al Grey** and organist **Wild Bill Davis** called "Key Bone" (with **Eddie "Cleanhead" Vinson**) and the venerable violinist **Claude Williams** has a "Fiddler's Dream" with **Jay McShann, Gene Ramey** and **Gus Johnson** . . . Rounder Records has the latest release from bluesman "**John Hammond**" . . . Finally, the people at JCOA have four fresh releases: "Wooley The Newt" by drummer **Stephen McGraven**, "Skip Deep-Yeah!" by percussionist **David Earle Johnson**, "Elegia" by the excellent flautist **Lloyd McNeill** (with **Cecil McBee** and **Nana Vasconcelos**) and "Distinction Without Difference," a solo effort by the rising young violin star **Billy Bang**.

chip stern

ARTISTIC ARRANGEMENT *— Artists House Records recently pacted with MCA Dist. Corp. for distribution. Pictured at the signing are (l-r): Jere Hausfater, director of business affairs for MCA Dist. Corp. and MCA Records; John Snyder, president of Artists House; Al Bergamo, president of MCA Dist.; Sam Passamano, Sr., executive vice president of MCA Dist.; and John Burns, national sales director for the company.*

Pharoah Sanders: Spirit, Music Fuse On Latest 'Journey' LP

(continued from page 8)

absence, Sanders told **Cash Box** that the LP was comprised of tunes he thought "would do well commercially."

No Regrets

While expressing no regrets about the outcome of the album, which in fact did reasonably well at the sales and radio level, Sanders said, "The music I'm doing now, I should have done a long time ago."

His reasoning why the music should've found release sooner is more interesting.

"I try to get a sound quality so people can tell what I really mean when I play," Sanders said. "It's like I want the whole audience to understand."

He continued, explaining that when Coltrane died in 1967, the burden of continuing definition of the music developed during their association rested with him.

"I just play what I wanna play," he said. "Maybe that's the reason I don't work more."

Sanders said that the project was an initial step toward doing material that would stimulate more airplay, the kind of airplay that would earn record sales.

But clearly, "Journey To The One" is the album that aptly employs the avant garde Pharoah Sanders that made electronic sounds on an acoustic horn and blew music boundaries to hell, and also the Pharoah Sanders that can display his skills in arenas less adventurous.

On "Greetings To Idris," "Bedria," "Soledad" and "After The Rain," Sanders re-explores sound dynamics he created in the immediate post-Coltrane era, music that stretches, but doesn't bulge beyond music pyrotechnic boundaries he's already established.

Wider Scope

Showing more encompassing music sensibilities, Sanders uses vocal harmonies, tasteful electronics and an easier contrapuntal rhythmic flow, which adds up to a graceful, smooth interpretation of the Sanders sound.

Perhaps the biggest plus to this vinyl effort is Sanders' production. There's no hint of overproduction on this album, no excessive use in studio sound doctoring.

Another enhancing feature of this album is the variety of artists he used. Some of them include his long time music brothers Idris Muhammed (drums) and John Hicks (piano), Eddie Henderson (flugelhorn), Carl Lockett (guitar), Joe Bonner (piano), Ray Drummond (bass) and Mark Isham (synthesizers).

Vicki Randle, Ngoh Spencer, Donna Dickerson and Bobby McFerrin provide the vocal support, with rangy acumen offering unique stylings while maintaining a churchy quality where appropriate.

"I haven't been able to find many musicians who can play my music. Sometimes it's a matter of too many egos," Sanders explained. "Some of them just lack discipline.

"I'm interested in playing with sincere musicians who really feel what they are doing," he added. "Versatility is a key to putting that kind of music out."

If versatility in technical skills is prerequisite, sincerity reigns as a prime imperative.

"Before anything you should unite with the Creator, the One," Sanders said, "but this is how I do it, because music comes second to me. What's inside you from the start is first. I love music, but I don't worship it."

So the cause is the spirit he begins with, the effect, the music the spirit provokes. Then, there's his saxophone.

Carter Named To Head Salsoul Label

LOS ANGELES — Dick Carter has been named president of Salsoul Records. Formerly general manager of the label, Carter previously held executive positions with both RCA Records and Polygram. Carter's appointment was made by Joe Cayre, chairman of Cayre Industries, which owns Salsoul Record Corp.

In making the announcement, Cayre said, "The past 18 months have been painful for the industry and no less so for small, independent labels, such as ours. Fortunately, Salsoul has been able to consolidate its efforts and resources and has emerged in a much stronger position than before. A great deal of credit must go to Dick Carter, who, in his capacity as general manager, helped position Salsoul Records for continued success and growth in today's market place."

Carter will continue to place a great deal of emphasis on developing many of the new artists on the label, such as Skyy, Cameron and Joe Bataan, as well as the rest of the label's roster, which includes Aurra, Instant Funk, Loleatta Holloway, Bunny Sigler, Steve Arrington, The Salsoul Orchestra, Double Exposure and First Choice. Carter said that he expects the label to be releasing 12 to 15 records a year.

"We learn that we function best as a small, 8-10 act, Black Music-oriented label," summarized Carter. "We understand this, as our business, and intend to grow within that environment."

Benedetto Acquires Interest In Camerica

NEW YORK — Chairman Music, Inc. announced last week that it has acquired the stock interest of C.A.N.-U.S.A., Inc. and the worldwide rights of Camerica Music and Camex Music.

Chairman Music is controlled by Victor Benedetto, who has been president of C.A.N.-U.S.A. since the mid-'60s. Benedetto was also a shareholder and president of Camerica and Camex. Under the new operation, Chairman Music is the sole shareholder of Camerica-Camex, and Benedetto is chairman and chief executive of the companies.

The properties of Camerica and Camex include 7,000 motion picture scores and an extensive catalog of domestic and foreign contemporary acts and copyrights. Operating divisions of Camerica include Camerica Records; Camerica Records International; Camerica Print Operation; Camerica Productions; Camerica Book Publishing; Camerica Synchronization Library; and Camerica Film and Video Productions.

I.R.S. Sets Releases

LOS ANGELES — The International Record Syndicate (I.R.S.) is planning to release a number of singles and albums for the fall.

Included in the singles releases are The Buzzcocks' "Are Everything," the Cramps' "Drug Train," Berlin's "Matter of Time" and Henry Badowski's "My Face."

The album releases will include a special package from The Stranglers. The album will include five songs from the "Raven" LP and five songs that appeared as B-sides to the import singles. The package will also include a seven-inch EP.

Other releases will include Chelsea's album "No Damage" and an EP by Oingo Boingo.

For The Record

Two Casablanca Records albums that were reviewed in **Cash Box** last week — "Black Rose" and Teri DeSario's "Caught" — were incorrectly listed at $7.98. The correct list price for both albums is $8.98.

POINTS WEST

ON THE BEAT — Expect **Charley Laurie**, currently product manager for the Warner Bros. progressive music division, to be named general manager of the division, a post recently vacated by **Ron Goldstein**, who is now head of Island Records . . . Despite a recent Mac attack that has **Mick Fleetwood**'s band breaking up after its upcoming Hollywood Bowl gigs, a spokesman for the band says the rumors are totally unfounded . . . In the 'it's lonely at the top department,' **Danny Sugerman**, co-author of the best selling biography of **Jim Morrison**, has been slapped with no less than five lawsuits by people mentioned in the book since the release of *No One Here Gets Out Alive* . . . In the tradition of Murjani Jean-clad **Deborah Harry**, **Mickey Gilley** and his world famous club, Gilley's, have licensed Dallas Cap & Emblem to manufacture and distribute a complete line of western wear.

UNCONTROLLABLE URGH — While the line-up reads like a festival of the damned to the average record executive, L.A.'s first Urgh War, featuring **The Dead Kennedys, The Dead Boys, The Cramps, X, Wall Of Voodoo, Pere Ubu** and **Magazine**, provided the city in the smog with some of its most exciting days of music since the **Who** rolled through some months back. The two nights of music, which were being photographed by sinister looking men in black uniforms, are to become part of English film producer **Michael White**'s 100 minute *Urgh, A Music War* film. And, if the L.A. concerts are any indication, the new wave concert film will feature more musical mutants (on and off the stage) than any self-respecting straight-ahead rocker can handle. "We didn't just go for the obvious commercial acts for the film," said White's assistant producer **Lyndel Hobbs**, who mentioned that the movie would feature around 35 bands. "Who knows what is going to be commercial in six months." She went on to say that the film will feature a broad spectrum of acts and hopefully represent a look at the music of summer 1980. After three nights of filming in New York, the Urgh company will roll onto the south of France to film a concert by the **Police, XTC, UB40** and **Skafish** in Ferjus and then back home to London to shoot a **Madness** concert. The film, which will be released worldwide in January, will consist of short intros, backstage and audience pans and concert footage. However, Pere Ubu is a far cry from **Led Zeppelin**, and the producer's decision to focus on acts that are moving forward and spearheading the musical direction of the '80s should be applauded. The "slam" was in full swing at Friday night's doom extravaganza, which sported headliners X, The Cramps and The Dead Kennedys. However, the geometric haircuts and dawn of the mod styles were not as present at Saturday's more cerebral concert. Sure, the Deadboys tore through their frantic set and **Stiv Bators** ended up dropping trow in plain view of the camera, and of course **The Members** delivered their streamlined suburban punk, but the rest of the evening was devoted to the dance of the esoterics. Wall Of Voodoo, one of L.A.'s most sophisticated new wave bands, powered through an avant rock set that was geared towards modern society's outcasts. While Wall Of Voodoo's music champions the alien, Pere Ubu's sound favors the lunatic. The eccentric Cleveland five-piece's sound is rooted somewhere between post nuclear holocaust music and the most haunting atonal edges of danceable punk. Ubu's lead singer is **David Thomas**, who is sort of a new wave cross between **Oliver Hardy** and Porky The Pig. His novel singing style incorporates the lyrical themes of modern day entropy with the persona of a deranged youngster entertaining a crowd of amused adults. The Saturday Urgh show was topped off by Magazine, a classy modern quintet that prowls the same territory as **Roxy Music**. The band has the style and ability to become the classic '80s cult phenomena, but its approach is too aloof and reptilian looking lead singer, **Howard Devoto**, refuses to infuse a little theatrics into his role.

NEW CONTRACT *— Jim Messina recently signed an exclusive worldwide contract with Warner Bros. Records. Pictured at the signing are (l-r): Mark Hartley and Larry Fitzgerald of Fitzgerald-Hartley, Messina's management firm. Pictured* ***seated*** *are (l-r): Mo Ostin, Warner Bros. Records chairman; and Messina.*

CHAPMAN STICKS — L.A. has always been a hotbed of singer/songwriter activity as the careers of such greats as **Joni Mitchell, Jackson Browne, Warren Zevon** and **Don Henley** and **Glenn Frey** have been ignited here. The yearning for success on the level of L.A.'s best musical scribes drove more than a thousand people to the fourth annual Songwriter Expo at Beverly Hills High School Aug. 15-16. While the weekend featured stimulating workshops on "The Psychology of Creativity," "What a Good Publisher Should Do For You," "Legal Gymnastics" and "The Writer/Arranger/Producer relationship," as well as inspiring lectures by songwriters **Bud Daschiell, Al Kasha** and **Jack Segal**, the highlight of the Expo was Dreamland president/producer **Mike Chapman**'s comments on the current state of the music industry during a panel discussion. During a seminar that involved Source Records president **Logan Westbrook** and moderator Lorrie Crimi of KEZY/Anaheim, Chapman blasted radio for its lack of adventure, A&R men for their lack of experience, record company presidents for being out of touch with their companies and himself for not keeping his mouth shut. "There must be 500,000 Doobie Bros. on the airwaves right now," said Chapman while attacking radio's current rigid format syndrome. "Radio is restricting its playlists because times are bad, but I find what I have to listen to appalling. Radio is going to have to show a little more courage." Chapman went on to say he thought rock 'n' roll was being deserted by radio these days and that "in one ear and out the other" songs by people such as **Kenny Rogers** and **Michael McDonald** were in vogue. Westbrook took a more conservative approach to the industry's problems. "The bottom line is that there are just a few small companies, and they are having difficulty staying creative," said Westbrook. "The reality of the business is to stay competitive and remain as close to what's happening on radio." Chapman was quick to rebut the former CBS executive as he calmly stated, "This is the music business not reality. The industry is going to have to start taking chances or it's going to sink. The industry can go down the tubes, but the creative people are going to survive. I know I am still going to be around." Chapman blamed the business' current state on record company incompetence. "Today, you have these young kids in A&R telling people they're not going to make it in this business," explained the man who has produced **Blondie, The Knack** and **Pat Benatar**. "That's the problem. Record company presidents and the original creative forces in this industry are no longer in touch with their companies and are leaving the decisions to the inexperienced, while they're out playing tennis and lying in the sun."

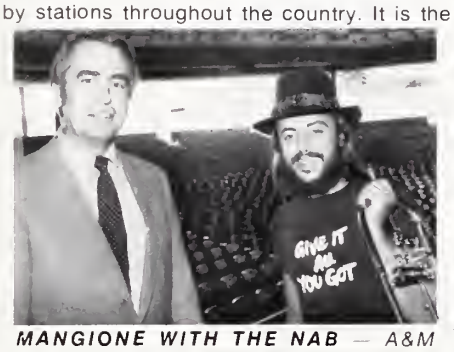
marc cetner

RADIO

AIR PLAY

K-WEST ON THE MOVE — What it boils down to is image and visibility. Yes there are AOR alternatives in Los Angeles other than **KMET** and **KLOS. KWST** is one such station that is gearing up to let everyone know that fact. Besides the usual tools like a billboard here and there or sponsoring concerts and movies, KWST is taking bold steps that will not only increase its own awareness in the marketplace, but will also provide a great service to record companies, equipment manufacturers, distributors and others. First there are K-WEST Albums of The Week — two new albums, which will receive frequent air play and on-air mentions. These LPs will also be billed as such in over 50 Wherehouse locations, with increased in-store play. Along with this visibility, the albums will be stickered with a special K-WEST price. KWST account executive, **Kyle Ermolan,** said that the station is looking to expose more product to its listeners. He explained, "We derive revenue from the record companies, and it should work both ways. We want to add more depth and play more than one or two cuts from a new album so that the listener (potential record buyer) has a better idea of what the product sounds like." The second vehicle that the station is employing is the "K-WEST Rock 'N' Roll Retail Fair." KWST will be holding a three-day exhibition at the Hollywood Palladium Sept. 27-29 to provide a forum for retailers, manufacturers and others to expose their wares to the public. In addition, live entertainment will abound with local talent like the **Naughty Sweetles, Russia, The Pop** and **The Troops** already confirmed. KWST will also have live coverage of the expo and the entertainment.

STARFLEET BLAIR FORMED — John Blair & Co. has formed a new wholly owned subsidiary, Starfleet Blair Inc., which has acquired the Boston-based Starfleet Blair radio networks. These concerts will encompass anything from rock to country to classical. The company also plans to produce interview type programs with the stars to be used by stations throughout the country. It is the feeling of Starfleet Blair that this is a burgeoning business and according to **Jack W. Fritz,** president of John Blair & Co. "By linking the superior programming and recording capabilities of Starfleet with the broadcast advertising sales expertise of Blair, we will introduce a totally new spectrum of radio programming and marketing opportunities to the entertainment industry." Fritz said. "Groups and artists who have had performances recorded or originated from live stereo broadcast by Starfleet Studios in the past have ranged from **Bette Midler** to **Blondie, The Boston Symphony Orchestra** to **Jean-Luc Ponty** and **Grateful Dead** to **Todd Rundgren."**



MANGIONE WITH THE NAB — *A&M recording artist Chuck Mangione (r) is pictured above with the NAB Radio vice president Wayne Cornils before a recent concert at Wolf Trap in Virginia. Mangione will be appearing at the NAB Programming Conference in New Orleans on Aug. 26.*

GABBING FOR FUN — NBC-TV has a new program, *Games People Play* and one of the segments coming up is called *The Great Gab Off. The Great Gab Off* features DJs — not just any DJs, but the fastest talking in the country. The eastern jocks are to be featured on Aug. 28 with the western personalities getting their chance on Sept. 4. The combined finals will air on Sept. 11. Among those participating in the event is one **Dancin' Danny Wright,** who dazzles Seattle from KJR. While it may not be totally acceptable to give away the winner before an event is seen, in this case it should be just as much to fun to watch anyway. You guessed it, Dancin' Danny won the event and has the honor of having the fastest talking mouth in the East or West. Considering that he was up against the likes of **Larry Lujack, WLS**/Chicago; **Dr. Don Rose, KFRC**/San Francisco; **Carole Miller, WPLJ**/New York; and **J.J. Johnson, KDAY**/Los Angeles; that is quite a remarkable feat. The shows were taped at Osko's, an L.A. dance club where the movie *T.G.I.F.* was filmed. If the show continues, Wright will have the opportunity to compete against jocks from the North and South. The show was hosted by **Tim "Venus Fly Trap" Reid** from *WKRP In Cincinnati* and **Gary Owens, KMPC**/Los Angeles personality.

ROCK YEARS — National syndicators Westwood One is in production on a new program entitled *The Rock Years: Portrait of an Era.* The 48-hour special, due for release in the spring of 1981, will be a year by year review of the development of rock music and its culture from the **Beatles** to the present. According to **Norm Pattiz,** president of the syndication firm, the program is targeted to the 18-34 year old rock audience. Interviews with groups like **The Rolling Stones, Who, The Doors, Cheap Trick,** and many more will be mixed with conversations with **Ralph Nader, Timothy Leary, Huey Newton** and **Tom Hayden.** *Rock Years* will be hosted by KMET's **David Perry** and is written by **Bert Kleinman** and programming consultant **Jeff Pollack.**

CONVERSATIONS WITH A FUGITIVE — By his own admission, **Abbie Hoffman** is a professional fugitive, has three children and one vasectomy, has had major plastic surgery and would like to resurface one day. With whereabouts unknown, an interviewer with NBC's The Source had a phone conversation with the one time Yippie leader that was fed to Source affiliates. Hoffman has a new book out, *Soon To Be A Motion Picture,* and, according to him, is the best way for a person to put the '60s into perspective. He also comments on **Jimmy Carter, Ronald Reagan,** and other politicians and explains why he was compelled to go under. The conversation with Hoffman is certainly a feather in The Source's cap, and affiliates should press the network to air it again for the benefit of listeners who missed it first time around.

NATIONAL TALENT SEARCH — Houston-based The Big Music America Corp. is in the midst of The Big Music America Contest, a nationwide radio promotion designed to uncover and publicize local and regional music talent. The competition features compilation LPs of local winners, with regional winners chosen by consumers who can fill out ballots included with the album. Winners from all of the various regions will ultimately compete on a national basis with first place bringing $25,000 in cash or prizes and a recording contract with Nova Records, a subsidiary of Big Music America Corp. Stations and markets that are currently involved and those that will be in September include **WMC**/Memphis; **WDVE**/Pittsburgh; **WTKI**/Baltimore; **WXKS**/Boston; **KTLK**/Denver; **WTIX**/New Orleans; **KFXD**/Boise and **WZZO**/Bethlehem/Allentown, Pa.

mark albert

Management Involvement Up At NAB Programming Confab

(continued from page 5)

Cornils adds that during the next decade it will be equally important for program directors to fully understand the balance between marketing and music.

"Today's and tomorrow's programmers have to be more aware of ratings and the bottom line. They have to develop a more professional stance, because management wants to treat them as a partner, not just a stepsister in running a radio station."

"Radio in the '80s — An Eve of Excellence" is the theme and title of the Wednesday morning closing general session, which will be moderated by ABC's Sklar. The session promises probing discussions on radio's growing competition from video, cable and other media, a shifting in radio's targeted audiences and the resulting fractionalization, as well as the realization of future technological advancements and the greater utilization of network and syndicated programming and the advent of AM stereo.

Top Panelists

Panelists scheduled to appear with Sklar include Al Brady of WHDH/Boston; Carey Davis, WSDR/Sterling, Ill.; Len Hensel, WSM/Nashville; and Bruce Marr, KVI/Seattle.

Also on the agenda are two working luncheons, the first entitled "Making Money With Your Mouth." This could present an interesting and enlightening confrontation, as it will revolve around top morning personalities Don Imus from WNBC/New York; Dan Ingram from WABC/New York; and Robert W. Morgan from KMPC/Los Angeles. Merv Griffin was originally scheduled to moderate this panel, but because of industry strikes, had to cancel. A substitute had not been announced at presstime.

The second luncheon centers on radio drama and theatre with Hi Brown, who is considered one of the legendary experts in this field.

Other topics that will be explored in concurrent workshops include discussions about research, small and large market promotions, FCC regulations, format changes and engineering.

A new feature at this year's conference is the inclusion of forum discussions that will be lengthier and broader in topic than the workshops. The forums will address themselves to management, promotion and news/public affairs.

In addition, format rooms specifically designed for shop talk on Top 40, AOR, Country, Adult Contemporary, Beautiful Music, News/Talk/Sports and Black Rhythm/Fusion/Jazz will be open following a welcoming reception on Sunday.

Another highlight of note is an extravagant multimedia presentation produced by TM Productions that will be shown Monday morning. Titled "Tomorrow Media," TM brings to New Orleans a production that was unveiled in Las Vegas and has since made various stops throughout the country. "Tomorrow Media" traces the history of broadcasting from its inception to what it may well evolve to in the tri-centennial year of 2076.

The NAB is also providing top line entertainment with Motown recording artists The Commodores performing on Monday night and A&M recording artist Chuck Mangione performing at a dinner concert on Tuesday.

AM Stereo, Deregulation, 9 kHz Top Governmental Issues Affecting Radio

by Marc Cetner

LOS ANGELES — While the issues of AM Stereo, nine kHz spacing, and radio deregulation are sure to be discussed at the current NAB conference in New Orleans, broadcasters can never underestimate the importance of these topics as their final outcome could shake the very foundations upon which radio currently sits.

The three volatile subjects could drastically affect radio's future, as AM could make its comeback by achieving technical parity with FM through stereo broadcasting, deregulation could have an incalculable effect on the very essence of programming and reduced channel spacing from 10 kHz to nine kHz could add up to 1,400 stations to the AM band.

Although the political process moves slow, in the case of deregulation (the reduction or elimination of regulations on commercial content, ascertainment and other regulations enforced by the government), the Federal Communications Commission (FCC) is currently analyzing the more than 25,000 comments it received in regards to the issue. Based on the data from these comments, the FCC, being careful to select a wide spectrum of groups that had substantive statements, has selected two panels of 10 and nine organizations to meet in a public forum before the commission on Sept. 15 and 16.

The groups that will voice opinions on Day 1 (Sept. 15) of the hearings are as follows: WNCN Listeners Guild; National Public Radio; National Citizens Committee For Public Broadcasting, Department of Communication, United States Catholic Conference; National Black Media Coalition; ABC Inc.; National Assn. of Broadcasters (NAB); National Telecommunication and Information Administration (NTIA) and the U.S. Department of Justice.

Day 2 of the forum, which will proceed as the first day, with each group making a three-minute statement and then responding to the commission's questions, will feature a panel consisting of: The Council of Wage and Price Stability; Dow, Lohnes and Albertson, a Washington law firm; Media Access Project; Citizens Communication Center; U.S. Office of Consumer Affairs; Office of Communication, United Church of Christ; National Assn. of Black Owned Broadcasters (NABOB); National Radio Broadcasters Assn. (NRBA) and the ACLU, represented by Charles Firestone.

According to Chuck Goldfarb, assistant chief of planning and evaluation at the FCC's Broadcast Bureau, shortly after the public forum, the commission will decide whether to issue a notice, proposed rule making or call for a continuation, which would call for further comments.

Another subject that is currently undergoing heated debate in Washington is the issue of AM stereo. While the FCC, via a 5-2 vote, selected Magnavox as the sole system to be used for AM stereo last April, as of Aug. 1 (**Cash Box**, Aug. 9), the commission voted (upon staff recommendation) that it was not in the position to rule on

(continued on page 20)

KHJ Goes Country

LOS ANGELES — RKO-owned Top 40 giant KHJ/Los Angeles will switch to a country format on Sept. 1, ending months of industry speculation.

It has also been confirmed by reliable industry sources that Charlie Cook, formerly with WGBS/Miami, will become the station's new program director.

ROCK ALBUM PROGRAMMER

AUGUST 30, 1980

RAP

Chart Position

17 **AC/DC • BACK IN BLACK • ATLANTIC**
ADDS: None. **HOTS:** KYTX, KSJO, WKDF, KNCN, WYFE, WBAB, KOME, WLVO, KREM, WSHE, WORJ, WCOZ, WCCC, WAAF, KWST, KROO, KZEL, WBCN, WGRO, WIBZ, KMGN, WABX, WMMS. **MEDIUMS:** KZOK, WYDD, KLOL, WBLM, WAAL, KMET. **PREFERRED TRACKS:** Hells Bells, Pollution, Title. ***SALES:*** *Good in all regions; moderate in East.*

#5 MOST ACTIVE

59 **THE ALLMAN BROTHERS BAND • REACH FOR THE SKY • ARISTA**

ADDS: None. **HOTS:** WHFS, KZOK, KINK, KYTX, WNEW, WKDF, KNCN, WYFE, WBAB, WMMS, KBPI, KMET, WLIR, KREM, WSHE, WORJ, KLOL, WCOZ, WCCC, WRNW, KSHE, KWST, KROQ, KZEL, WGRO, WAAL. **MEDIUMS:** KSJO, WYDD, WIOO, KOME, WABZ, WOUR, WAAF, KEZY, WBCN, WBLM, KZEW. **PREFERRED TRACKS:** Angeline, Madness, High Water. ***SALES:*** *Good to moderate in all regions.*

96 **JOAN ARMATRADING • ME MYSELF I • A&M**
ADDS: None. **HOTS:** KZAM, WBLM, WBAB, KNCN. **MEDIUMS:** WIOO, WNEW, KSJO. **PREFERRED TRACKS:** From America, Title. ***SALES:*** *Fair in East and South; poor in others.*

— **ARTFUL DODGER • RAVE ON • ARIOLA/ARISTA**
ADDS: KMGN, WCCC, WSHE. **HOTS:** WMMS. **MEDIUMS:** WBLM, WLIR, KYTX, WHFS. **PREFERRED TRACKS:** Just My Baby. ***SALES:*** *Fair in Midwest.*

91 **THE ATLANTA RHYTHM SECTION • THE BOYS FROM DORAVILLE • POLYDOR**
ADDS: WIOO. **HOTS:** KINK, KNCN, WBLM, WBAB. **MEDIUMS:** KYTX, KSJO, WKDF, WOUR, KREM, KNX, WSHE, WORJ, KLOL, WCCC, WAAF, KEZY, KSHE, KROO, KZEL, WGRO, WAAL, KMGN, KOME, WYDD. **PREFERRED TRACKS:** Charlie, Strictly, Silver Eagle. ***SALES:*** *Moderate in all regions; weakest in East.*

27 **JEFF BECK • THERE AND BACK • EPIC**
ADDS: None. **HOTS:** WORJ, WGRO, WLIR, WMMS, KOME, WBAB. **MEDIUMS:** WHFS, KZOK, KYTX, KSJO, WKDF, KNCN, WYDD, WOUR, KREM, WSHE, KLOL, WCCC, KWST, KROO, KZEL, WBCN, WBLM, WAAL, KMGN, WABX. **PREFERRED TRACKS:** Star Cycle, Pump, El Becko. ***SALES:*** *Good to moderate in all regions.*

25 **PAT BENATAR • CRIMES OF PASSION • CHRYSALIS**
ADDS: KNAC. **HOTS:** WHFS, KZOK, KYTX, KSJO, KMEL, KNCN, WYFE, WBAB, KOME, WMMS, KBPI, KMET, WABX, WLIR, KREM, WSHE, KLOL, WCOZ, WCCC, WRNW, KWST, KROQ, KZEL, WBCN, WGRO, KMGN. **MEDIUMS:** WYDD, WOUR, WAAF, KEZY, WBLM, WAAL, KZEW. **PREFERRED TRACKS:** You Better Run. ***SALES:*** *Good in all regions.*

41 **BLACK SABBATH • HEAVEN AND HELL • WARNER BROS.**
ADDS: None. **HOTS:** WCCC, KWST, WGRO, KMGN, KOME, KNCN, KSJO, KYTX. **MEDIUMS:** KROQ, WBCN, KMET, WMMS, WKDF. **PREFERRED TRACKS:** Lady Evil, Lonely, Title. ***SALES:*** *Moderate in all regions; strongest in Midwest.*

63 **BLACKFOOT • TOMCATTIN' • ATCO**
ADDS: None. **HOTS:** WORJ, KLOL, WCOZ, WIBZ, KMGN, WABX, KBPI. **MEDIUMS:** WOUR, KREM, WCCC, KZEL, WMMS, KOME, KNCN, WKDF, KSJO. **PREFERRED TRACKS:** Cabbage, Fox Chase. ***SALES:*** *Fair in Midwest and South; poor in others.*

42 **BLUE OYSTER CULT • CULTOSAURUS ERECTUS • COLUMBIA**
ADDS: None. **HOTS:** WOUR, KLOL, WGRO, KOME, WBAB, KSJO. **MEDIUMS:** KREM, WORJ, WCOZ, WCCC, WBCN, WLIR, WMMS, KNCN, WKDF, WNEW, KZOK. **PREFERRED TRACKS:** Monster, Black Blade, Fallen Angel, Marshall, Deadline. ***SALES:*** *Fair in all regions; weakest in Midwest.*

15 **THE BLUES BROTHERS • ORIGINAL SOUNDTRACK • ATLANTIC**
ADDS: None. **HOTS:** WRNW, KROQ, WGRO, WMMS, KOME, KNCN. **MEDIUMS:** WORJ, WCOZ, WBCN, WYDD, WKDF, KSJO, KINK. **PREFERRED TRACKS:** Gimme, Jailhouse. ***SALES:*** *Good to moderate in all regions.*

Chart Position

#1 MOST ACTIVE

2 **JACKSON BROWNE • HOLD OUT • ASYLUM**

ADDS: None. **HOTS:** KZOK, KINK, KYTX, KSJO, WNEW, WKDF, KMEL, KNCN, WYFE, WYDD, WBAB, WIOO, KOME, WLVO, WMMS, KBPI, KMET, WABX, KZEW, KMGN, WIBZ, WAAL, WOUR, KREM, KNX, WSHE, WORJ, KLOL, KZAM, WCCC, WAAF, WRNW, KEZY, KSHE, KWST, KROO, KZEL, WBCN, WGRO, WBLM. **MEDIUMS:** WLIR, WCOZ. **PREFERRED TRACKS:** Boulevard, Disco, Hold On, Girl Could Sing. ***SALES:*** *Good in all regions.*

136 **CADDYSHACK • ORIGINAL SOUNDTRACK • COLUMBIA**
ADDS: None. **HOTS:** WSHE, KEZY, WGRO, WABX, KBPI, WIOO, WBAB, WYDD, WYFE, KYTX. **MEDIUMS:** WORJ, KLOL, WAAL, KZEW, KOME, KMEL. **PREFERRED TRACKS:** I'm Alright. ***SALES:*** *Fair in South and Midwest, poor in others.*

#1 MOST ADDED

— **THE CARS • PANORAMA • ELEKTRA**

ADDS: WHFS, KZOK, KYTX, KSJO, WKDF, KNCN, KNAC, WYDD, WBAB, KOME, WLVO, WMMS, KBPI, WLIR, WIBZ, WAAL, WBLM, WGRO, KZEL, KROO, KWST, KSHE, WAAF, WCOZ, KLOL, WORJ, WSHE, KREM, WOUR, WCCC, WRNW, WBCN, KZEW, WABX, KMET, WYFE, KMEL, WNEW. **HOTS:** WLIR, WOUR, WRNW, WBCN, KZEW, WABX, KMET, WYFE, KMEL, WNEW. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Up And Down, Some Slack, Tell Me No, Title. ***SALES:*** *Just shipped.*

— **CHEVY CHASE • ARISTA**
ADDS: KSJO, WYFE, WBAB, WLIR, WBLM, WGRO, WBCN, KZEL, KLOL. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. ***SALES:*** *Breakouts in West.*

71 **CHICAGO • XIV • COLUMBIA**
ADDS: None. **HOTS:** KNCN, KYTX, KINK. **MEDIUMS:** KEZY, KMGN, WIOQ, WBAB, WKDF, KSJO. **PREFERRED TRACKS:** Thunder. ***SALES:*** *Fair in all regions; weakest in Midwest.*

29 **ERIC CLAPTON • JUST ONE NIGHT • RSO**
ADDS: None. **HOTS:** WGRO, KMGN, KMET. **MEDIUMS:** KREM, WORJ, WCOZ, WCCC, KEZY, KSHE, WBAB, KMEL, WNEW, KINK. **PREFERRED TRACKS:** Cocaine, Tulsa, Blues Power. ***SALES:*** *Moderate in all regions.*

13 **THE CHARLIE DANIELS BAND • FULL MOON • EPIC**
ADDS: None. **HOTS:** KZOK, KYTX, KSJO, WKDF, KMEL, WYFE, WYDD, WOUR, KREM, WORJ, WCOZ, WCCC, WAAF, KSHE, WGRQ, WBLM, WAAL, WIBZ, WMMS, WBAB. **MEDIUMS:** WNEW, KNCN, WSHE, KLOL, WRNW, WLIR, KOME. **PREFERRED TRACKS:** Swamp, In America. ***SALES:*** *Good to moderate in all regions.*

77 **DAVE DAVIES • AFL1-3603 • RCA**
ADDS: None. **HOTS:** WHFS, KZOK, KROO, WGRQ, WBAB. **MEDIUMS:** KYTX, WOUR, KREM, WSHE, WCCC, WAAF, WRNW, KEZY, KWST, WBLM, WAAL, KMGN, WABX, KOME, WYDD, KSJO. **PREFERRED TRACKS:** Nothing More, Imagination's, Changing Hands. ***SALES:*** *Fair in all regions; weakest in West.*

76 **DEVO • FREEDOM OF CHOICE • WARNER BROS.**
ADDS: None. **HOTS:** WSHE, KLOL, KROO, WBCN, KNAC. **MEDIUMS:** WORJ, WCCC, WRNW, KWST, WBLM, KZEW, KMET, KNCN, KSJO. **PREFERRED TRACKS:** Whip It, Girl, Title. ***SALES:*** *Fair in West and East; poor in others.*

62 **THE DIRT BAND • MAKE A LITTLE MAGIC • UNITED ARTISTS**
ADDS: None. **HOTS:** KZOK, KYTX, KZAM, WIBZ, KBPI. **MEDIUMS:** KREM, KNX, WSHE, WCCC, KEZY, KSHE, KROO, WGRQ, WBLM, KOME, WBAB, WYFE, KNCN, WKDF, KSJO. **PREFERRED TRACKS:** Badlands, High School, Title. ***SALES:*** *Fair in West and Midwest; poor in others.*

Chart Position

36 **PETER GABRIEL • MERCURY**
ADDS: KZEW, WORJ. **HOTS:** WHFS, KSJO, WY
KNAC, WOUR, WCOZ, WCCC, WRNW, KROO, WG
WLIR, KOME, WBAB, WYDD. **MEDIUMS:** WNEW, KR
WSHE, KLOL, WBCN, WBLM, WABX, WMM
PREFERRED TRACKS: Games, Intruder, Wire. ***SA***
Moderate in all regions.

22 **GENESIS • DUKE • ATLANTIC**
ADDS: None. **HOTS:** KSJO, WOUR, KWST, KR
WGRO, WIBZ, KOME, WBAB, WYDD. **MEDIUMS:** KZ
WORJ, WCCC, KEZY, KSHE, KZEW, WLIR, WM
KMEL, WKDF, WNEW. **PREFERRED TRACKS:** Turn
Misunderstanding. ***SALES:*** *Moderate in all regio*
weakest in South.

#5 MOST ADDED

— **BARRY GOUDREAU • PORTRAIT/CBS**

ADDS: KYTX, KSJO, KN
WYFE, KOME, WLVO, KB
WABX, KZEL, WRNW, WC
WORJ, KREM. **HOTS:** WB
WMMS, KZOK. **MEDIU**
WYFE, WOUR, KLOL, W
WAAF, KZEW, WBAB, WY
PREFERRED TRACKS: H
Luck, Cold World. ***SAL***
Breakouts in South

149 **GRATEFUL DEAD • GO TO HEAVEN • ARISTA**
ADDS: None. **HOTS:** WRNW, KROQ, KMGN. **MEDIU**
WCOZ, WCCC, KEZY, KZEW, KMET, WKDF, WN
PREFERRED TRACKS: Ease Me, Alabama, Sail
SALES: *Fair in Midwest; poor in others.*

43 **DARYL HALL & JOHN OATES • VOICES • RCA**
ADDS: None. **HOTS:** WHFS, WNEW, WYFE, WS
WCCC, WRNW, WBCN, WBLM, WAAL, WLIR, WMM
WIOO, WBAB. **MEDIUMS:** KYTX, KMEL, KNCN, W
WOUR, KREM, WCOZ, WAAF, KEZY, KROQ, KZ
KOME. **PREFERRED TRACKS:** How Does It Feel, Per
SALES: *Good to moderate in all regions.*

— **IRON CITY HOUSEROCKERS • HAVE A GOOD TI
BUT . . . GET OUT ALIVE • MCA**
ADDS: None. **HOTS:** WIBZ, WYDD, WNEW. **MEDIU**
WORJ, KLOL, WMMS. **PREFERRED TRACKS:** O
SALES: *Fair in Midwest.*

5 **BILLY JOEL • GLASS HOUSES • COLUMBIA**
ADDS: None. **HOTS:** WCOZ, WAAF, KEZY, WBU
WMMS, WIOO, WBAB, WNEW. **MEDIUMS:** KR
KZAM, WKDF, KINK. **PREFERRED TRACKS:** Rock A
Roll, Ask Me Why, Fantasy. ***SALES:*** *Good to moder*
all regions.

151 **THE KINGS • ARE HERE • ELEKTRA**
ADDS: None. **HOTS:** KZOK, WOUR, KZEW, KB
WMMS. **MEDIUMS:** KYTX, WORJ, KLOL, WCOZ, W
KWST, KROO, KZEL, WGRO, WAAL, WIBZ, WA
KMET, KOME, WYDD. **PREFERRED TRACKS:** Switch
To Glide.
SALES: *Moderate in West and Midwest; poor in othe*

21 **THE KINKS • ONE FOR THE ROAD • ARISTA**
ADDS: None. **HOTS:** KSJO, KYTX, WYDD, WBAB, KO
WSHE, KLOL, WCOZ, WCCC, WAAF, KWST, KR
WGRO, WBLM, WIBZ, KMGN, WABX, KMET, WM
MEDIUMS: WNEW, KMEL, KNCN, KREM, WRNW, KE
WBCN. **PREFERRED TRACKS:** Really Got Me, Cellul
Lola, Low Budget, Catch Me, Sobbing.
SALES: *Moderate in all regions; weakest in South.*

— **LE ROUX • UP • CAPITOL**
ADDS: None. **HOTS:** WCOZ. **MEDIUMS:** WSHE, WO
KSHE, WABX, KOME, KYTX. **PREFERRED TRAC**
Open.
SALES: *Poor in all regions.*

185 **HUEY LEWIS & THE NEWS • CHRYSALIS**
ADDS: None. **HOTS:** KZEL, KZOK. **MEDIUMS:** KI
WCOZ, KROQ, WABX, KOME, WYFE, KS
PREFERRED TRACKS: Lies, Now Here's You, Parad
SALES: *Fair in West and Midwest; poor in others.*

122 **KERRY LIVGREN • SEEDS OF CHANGE
KIRSHNER/CBS**
ADDS: KLOL. **HOTS:** WCCC, KZOK. **MEDIUMS:** KR
WSHE, KEZY, KSHE, WGRO, WABX, KOME, W
KSJO, KYTX. **PREFERRED TRACKS:** Mask, Live For
King, Whiskey Seed.
SALES: *Fair in South and Midwest; poor in others.*

2 **BENNY MARDONES • NEVER RUN NEVER HIDE • POLYDOR**
ADDS: None. **HOTS:** WGRO, WIBZ, WMMS. **MEDIUMS:** WIOO, WBAB, WYDD, WKDF. **PREFERRED TRACKS:** Into The Night.
SALES: *Fair in all regions; strongest in Midwest.*

MARTHA & THE MUFFINS • METRO MUSIC • VIRGIN/ATLANTIC
ADDS: None. **HOTS:** None. **MEDIUMS:** WRNW, WBCN, KZEW, WLIR, WABX, WHFS. **PREFERRED TRACKS:** Echo Beach.
SALES: *Fair in East; poor in others.*

IAN MATTHEWS • SIAMESE FRIENDS • MUSHROOM
ADDS: None. **HOTS:** KNX, KZAM, KZOK, WHFS. **MEDIUMS:** WRNW, KEZY, KINK. **PREFERRED TRACKS:** Open.
SALES: *Poor in all regions.*

McVICAR • ORIGINAL SOUNDTRACK • POLYDOR
ADDS: None. **HOTS:** KYTX, KSJO, WYFE, WYDD, WBAB, KOME, WABX, WLIR, KREM, WSHE, KLOL, WCOZ, WCCC, KEZY, KSHE, KROO, WGRO, WAAL, KZEW. **MEDIUMS:** KZOK, KINK, WNEW, KMEL, KNCN, WMMS, KMET, WOUR, WORJ, WRNW, KZEL, WBCN, WBLM, KMGN. **PREFERRED TRACKS:** Free Me, Bitter.
SALES: *Moderate in all regions.*

MINK DeVILLE • LE CHAT BLEU • CAPITOL
ADDS: WHFS, KNCN, WBLM, WBCN, KROO, WRNW, WOUR, WMMS. **HOTS:** None. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Be The Night, Slow Drain, Little Girl Home.
SALES: *Breakouts in all regions.*

EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA
ADDS: None. **HOTS:** KYTX, KMEL, KNCN, WYFE, WBAB, KOME, WMMS, WABX, WLIR, KMGN, WIBZ, WOUR, KREM, KLOL, WCOZ, WRNW, KEZY, KZEL. **MEDIUMS:** KZOK, WNEW, WKDF, WYDD, WIOO, KZEW, WSHE, WORJ, WCCC, WAAF, KSHE, KWST, KROO, WGRO, WBLM, WAAL. **PREFERRED TRACKS:** Running Back, Trinidad.
SALES: *Moderate in all regions; strongest in West.*

THE MOTELS • CAREFUL • CAPITOL
ADDS: None. **HOTS:** WCCC, KWST, KROO, WBCN, KMET, KBPI, WBAB, WNEW. **MEDIUMS:** KREM, WSHE, WCOZ, WAAF, WABX, KOME, WYDD, WHFS. **PREFERRED TRACKS:** Danger, Bonjour, Envy
SALES: *Fair in East and West; poor in others.*

GARY MYRICK & THE FIGURES • EPIC
ADDS: WIBZ, KREM. **HOTS:** KNAC. **MEDIUMS:** KWST, KMGN, WYDD. **PREFERRED TRACKS:** Talks In Stereo.
SALES: *Breakouts in Midwest.*

HENRY PAUL BAND • FEEL THE HEAT • ATLANTIC
ADDS: None. **HOTS:** WOUR, WORJ, WCOZ, WLIR, KBPI, WBAB, WYDD. **MEDIUMS:** KYTX, KREM, WCCC, WGRO, WBLM, KMGN, WABX, KMET, WKDF, WNEW, KSJO. **PREFERRED TRACKS:** Title.
SALES: *Fair in Midwest; poor in others.*

POCO • UNDER THE GUN • MCA
ADDS: None. **HOTS:** KINK, KYTX, WNEW, WKDF, KNCN, WYFE, WYDD, KOME, WMMS, KZEW, KMGN, KREM, WSHE, KZAM, WCCC, KEZY, KSHE, WGRO, WBLM, WAAL, WIBZ. **MEDIUMS:** KZOK, KSJO, KMEL, WBAB, KMET, WOUR, KNX, WORJ, KLOL, WCOZ, KWST, KROO, KZEL. **PREFERRED TRACKS:** Title, Reputation, Still Young, Everlasting.
SALES: *Moderate in all regions; strongest in West.*

PRETENDERS • SIRE
ADDS: None. **HOTS:** KWST, KROO, WBCN, WLIR, KMET, KSJO. **MEDIUMS:** None. **PREFERRED TRACKS:** Mystery, Kid, The Wait, Sobbing, Tattooed.
SALES: *Moderate in East and West; poor in others.*

#3 MOST ACTIVE

QUEEN • THE GAME • ELEKTRA

ADDS: None. **HOTS:** KYTX, KSJO, WNEW, WKDF, KMEL, KNCN, WYFE, WYDD, WBAB, KOME, WMMS, KMET, WABX, KZEW, KMGN, WOUR, KREM, WSHE, WORJ, KLOL, WCCC, WAAF, WRNW, KEZY, KSHE, KWST, KROO, KZEL, WBCN, WGRO, WBLM, WAAL, WIBZ. **MEDIUMS:** KZOK, WLIR, WCOZ. **PREFERRED TRACKS:** Another One, Play The Game, Suicide, Save Me.
SALES: *Good in all regions.*

Chart Position

#2 MOST ACTIVE

1 **THE ROLLING STONES • EMOTIONAL RESCUE • ROLLING STONES/ATLANTIC**

ADDS: None. **HOTS:** WHFS, KZOK, KINK, KYTX, KSJO, WNEW, WKDF, KMEL, KNCN, WYFE, WYDD, WBAB, WIOO, KOME, WLVO, WMMS, KBPI, KMET, WLIR, KZEW, KMGN, WIBZ, WOUR, KREM, WSHE, WORJ, KLOL, WCOZ, WCCC, WAAF, WRNW, KEZY, KSHE, KWST, KROO, KZEL, WBCN, WGRO, WBLM, WAAL. **MEDIUMS:** None. **PREFERRED TRACKS:** Title, Boys Go, In The Hole, Dance.
SALES: *Good in all regions.*

#4 MOST ACTIVE

12 **ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA**

ADDS: None. **HOTS:** KZOK, KYTX, KSJO, WKDF, KNCN, WYFE, WYDD, WBAB, KOME, WMMS, KBPI, KMET, WLIR, KZEW, WOUR, KREM, WSHE, WORJ, KLOL, WCOZ, WCCC, WAAF, WRNW, KSHE, KWST, KROO, WGRO, WBLM, WAAL, WIBZ, KMGN **MEDIUMS:** WNEW, KMEL, KZEL, WBCN. **PREFERRED TRACKS:** Misunderstand, Prime Time Getaway.
SALES: *Moderate in all regions; weakest in East.*

64 **ROXY MUSIC • FLESH AND BLOOD • ATCO**
ADDS: None. **HOTS:** WHFS, KSJO, WNEW, WRNW, KZEL, WBCN, WBLM, WIBZ, KMGN, WABX, KBPI, WMMS, KOME. **MEDIUMS:** KNCN, KREM, WCCC, KEZY, KROO, WGRO, WLIR, WBAB, KNAC. **PREFERRED TRACKS:** Eight Miles, Over You, Midnight Hour.
SALES: *Fair in all regions.*

134 **SEA LEVEL • BALL ROOM • ARISTA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WORJ, KZEL, WGRO, KMGN, WMMS, WBAB, KYTX, KINK, WHFS. **PREFERRED TRACKS:** Open.
SALES: *Moderate in South and Midwest; poor in others.*

9 **BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL**
ADDS: None. **HOTS:** KSJO, WNEW, WKDF, WYDD, WCOZ, WAAF, WRNW, KEZY, WGRO, WBLM, WIBZ, KMGN, KZEW, KMET, WMMS, WIOO **MEDIUMS:** KINK, KMEL, KREM, KLOL, KZAM, WCCC, KSHE, KWST. **PREFERRED TRACKS:** Her Strut, Title, Accompany Me.
SALES: *Moderate in all regions.*

58 **CARLY SIMON • COME UPSTAIRS — WARNER BROS.**
ADDS: None. **HOTS:** KZAM, KEZY, WIOO, KNCN. **MEDIUMS:** WBCN, WAAL, WBAB, KINK **PREFERRED TRACKS:** Jesse.
SALES: *Fair in all regions; strongest in East*

#4 MOST ADDED

— **PAUL SIMON • ONE TRICK PONY • WARNER BROS.**

ADDS: WHFS, KINK, KNCN, WYDD, WIOO, WLVO, WMMS, KBPI, WLIR, WBLM, KEZY, WSHE, KNX, KZAM, WCCC, WBCN, WYFE, WNEW. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Evening.
SALES: *Just shipped.*

121 **SOUTHSIDE JOHNNY & THE ASBURY JUKES • LOVE IS A SACRIFICE • MERCURY**
ADDS: None. **HOTS:** WLIR, WMMS, WNEW. **MEDIUMS:** KEZY, KMET, WYDD. **PREFERRED TRACKS:** Why, On The Beach.
SALES: *Fair in East and Midwest; poor in others.*

Chart Position

128 **SPLIT ENZ • TRUE COLOURS • A&M**
ADDS: KZOK, KWST, WORJ, WABX. **HOTS:** WBCN, WLIR, KBPI, WHFS. **MEDIUMS:** WSHE, KLOL, WCCC, WRNW, KROO, WGRO, WBLM, WABX, WMMS, KOME, KSJO, KYTX, KZOK. **PREFERRED TRACKS:** I Got You.
SALES: *Moderate in all regions.*

196 **SWEET • VI • CAPITOL**
ADDS: WNEW, WYDD, WBAB, WLIR, KSHE. **HOTS:** None. **MEDIUMS:** KMGN. **PREFERRED TRACKS:** Sixties Man.
SALES: *Breakouts in South and Midwest.*

14 **PETE TOWNSHEND • EMPTY GLASS • ATCO**
ADDS: None. **HOTS:** KYTX, KSJO, WNEW, KMEL, KNCN, WYDD, WBAB, KOME, WMMS, KBPI, KMET, WOUR, WCOZ, WCCC, WAAF, WRNW, KSHE, KWST, WBCN, WBLM, WAAL, WIBZ, KMGN, WLIR, WABX **MEDIUMS:** KZOK, KINK, WKDF, KREM, WORJ, KEZY **PREFERRED TRACKS:** Let My Love, Rough Boys, Gonna Getcha.
SALES: *Good to moderate in all regions.*

4 **URBAN COWBOY • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM**
ADDS: None. **HOTS:** WCOZ, KWST, WABX, KMET, KOME, WYDD, WKDF, KSJO, KYTX. **MEDIUMS:** KREM, WMMS. **PREFERRED TRACKS:** All Night Long, Nine Tonight.
SALES: *Moderate in all regions; weakest in East.*

46 **VAN HALEN • WOMEN AND CHILDREN FIRST • WARNER BROS.**
ADDS: None. **HOTS:** WBLM, KMGN, KMET, KSJO. **MEDIUMS:** WCOZ, KWST, WKDF. **PREFERRED TRACKS:** Cradle, Whiskey.
SALES: *Fair in all regions; weakest in West*

#3 MOST ADDED

— **THE JOHNNY VAN ZANT BAND • NO MORE DIRTY DEALS • POLYDOR**

ADDS: WHFS, KZOK, KYTX, KSJO, WNEW, KNCN, KBPI, WLIR, KZEW, WAAL, WBLM, WGRO, WBCN, KZEL, KSHE, KEZY, WRNW, KLOL, WORJ, WSHE, WOUR, WCCC, WYFE. **HOTS:** WLIR. **MEDIUMS:** WCCC, KMET, WYFE. **PREFERRED TRACKS:** 634-5789, Title.
SALES: *Just shipped.*

117 **THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS**
ADDS: KNCN, WYFE. **HOTS:** WCCC, WBCN, KNAC, WHFS. **MEDIUMS:** WAAF, WRNW, KROO, KMGN, KOME, KSJO. **PREFERRED TRACKS:** Turning Japanese, News At Ten.
SALES: *Moderate in East; fair in others.*

107 **WHITESNAKE • READY AN' WILLING • MIRAGE/ATLANTIC**
ADDS: None. **HOTS:** KZOK, WMMS, KLOL, KSHE, KROO, KZEL, WIBZ, KZEW, KBPI. **MEDIUMS:** KYTX, KSJO, WYFE, WYDD, WBAB, KOME, KREM, WSHE, WORJ, WCOZ, WAAF, WGRO, WBLM, KMGN, WABX, KMET. **PREFERRED TRACKS:** Fool For Your Loving.
SALES: *Moderate in Midwest and West; fair in others.*

— **SCOTT WILK & THE WALL • WARNER BROS.**
ADDS: None. **HOTS:** KZOK. **MEDIUMS:** WSHE, KLOL, WCCC, WBLM, WIBZ, WABX. **PREFERRED TRACKS:** Radioactive.
SALES: *Poor in all regions.*

11 **XANADU • ORIGINAL SOUNDTRACK • MCA**
ADDS: None. **HOTS:** KEZY, WAAL, WIBZ, KOME, KMEL, KSJO. **MEDIUMS:** WRNW, WIOO, WBAB. **PREFERRED TRACKS:** All Over, I'm Alive, Title.
SALES: *Good in all regions.*

#2 MOST ADDED

— **YES • DRAMA • ATLANTIC**

ADDS: WHFS, KZOK, KYTX, KSJO, WKDF, KMEL, KNCN, WBAB, WMMS, KBPI, WLIR, KMGN, WIBZ, WAAL, WBLM, WGRO, KZEL, KROO, KWST, KSHE, WAAF, WCOZ, KLOL, WORJ, WSHE, KREM, WOUR, WCCC, WBCN, KZEW, WABX, WYFE, WNEW. **HOTS:** WLIR, WYFE. **MEDIUMS:** KLOL, WOUR, WCCC, KZEW, WABX, WNEW. **PREFERRED TRACKS:** Open.
SALES: *Just shipped.*

LISTED ALPHABETICALLY BY ARTIST

LAST WEEK	THIS WEEK			WEEKS ON CHART
2	1	**SAILING**	CHRISTOPHER CROSS	13
1	2	**TAKE YOUR TIME (DO IT RIGHT) PART I**	THE S.O.S. BAND	14
3	3	**EMOTIONAL RESCUE**	ROLLING STONES	9
4	4	**MAGIC**	OLIVIA NEWTON-JOHN	15
6	5	**UPSIDE DOWN**	DIANA ROSS	8
5	6	**IT'S STILL ROCK AND ROLL TO ME**	BILLY JOEL	15
13	7	**ALL OUT OF LOVE**	AIR SUPPLY	13
10	8	**FAME**	IRENE CARA	10
9	9	**MORE LOVE**	KIM CARNES	14
17	10	**GIVE ME THE NIGHT**	GEORGE BENSON	9
12	11	**LET MY LOVE OPEN THE DOOR**	PETE TOWNSHEND	12
9	12	**TIRED OF TOEIN' THE LINE**	ROCKY BURNETTE	17
14	13	**BOULEVARD**	JACKSON BROWNE	9
16	14	**INTO THE NIGHT**	BENNY MARDONES	13
25	15	**LOOKIN' FOR LOVE**	JOHNNY LEE	8
21	16	**LATE IN THE EVENING**	PAUL SIMON	4
20	17	**ONE IN A MILLION YOU**	LARRY GRAHAM	10
19	18	**OLD-FASHION LOVE**	COMMODORES	11
15	19	**TAKE A LITTLE RHYTHM**	ALI THOMSON	12
23	20	**YOU'RE THE ONLY WOMAN**	AMBROSIA	8
28	21	**DRIVIN' MY LIFE AWAY**	EDDIE RABBITT	11
11	22	**SHINING STAR**	MANHATTANS	19
30	23	**I'M ALRIGHT (THEME FROM "CADDYSHACK")**	KENNY LOGGINS	8
27	24	**HOT ROD HEARTS**	ROBBIE DUPREE	7
52	25	**ANOTHER ONE BITES THE DUST**	QUEEN	3
18	26	**MISUNDERSTANDING**	GENESIS	15
31	27	**DON'T ASK ME WHY**	BILLY JOEL	5
34	28	**ALL OVER THE WORLD**	ELECTRIC LIGHT ORCHESTRA	5
33	29	**YOU'LL ACCOMPANY ME**	BOB SEGER	6
22	30	**STAND BY ME**	MICKEY GILLEY	16

PRIME MOVER

44	31	**XANADU**	OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA	4

ADDS: KDWB, KFYE, 96KX-30, KC101-29, WOXI, KEEL, WNCI, WTIX-38, WBBF23, WMC-FM-25, Y100-31, WNOE-29, KENO, KSLO, WSEZ, WSPT, WRJZ, CKLW, KGW, WAXY, KELI, KLEO-35, KILT-37. **JUMPS:** WCAO 30 To 27, WDRO Ex To 23, WAPE 27 To 23, WRFC Ex To 29, WFOM 37 To 25, WBEN-FM 26 To 13, WBBO Ex To 29, WHHY 22 To 18, KJR Ex To 24, WRVO 31 To 25, KMJK-FM 30 To 17, KTSA Ex To 29, KTLK Ex To 25, WISM Ex To 29, WDOO 28 To 19, KNUS 35 To 30, 94O 29 To 26, KRO 24 To 19, WKBW 15 To 10, KJRB Ex To 23, WZZR Ex To 28, WANS Ex To 30, KFMD Ex To 24, WAYS 23 To 18, O105 27 To 24, Z93 21 To 15, WSGN 32 To 26, KOPA 26 To 21, F105 Ex To 29, WCUE 35 To 28, Y103 40 To 35, WFIL Ex To 29, WGH 21 To 17, KMJC 30 To 27, BJ105 24 To 14, KOFM 18 To 11, WWKX Ex To 26, KYYX 23 To 19, KRBE Ex To 29, WICC 29 To 25.
SALES: Good in the East and the Midwest.

32	32	**WHY NOT ME**	FRED KNOBLOCK	9

LAST WEEK	THIS WEEK			WEEKS ON CHART

PRIME MOVER

37	33	**JESSE**	CARLY SIMON	5

ADDS: WKIX, KC101-28, WIFI-30, Z93-30. **JUMPS:** WTRY 29 To 23, WSEZ 31 To 25, KRO 30 To 24, WOW 16 To 9, WZZR 30 To 27, WSGN 20 To 15, WAKY 18 To 14, WCUE 28 To 23, WGSV 26 To 19, WPRO-FM 22 To 19, WWKX 28 To 25, WSPT Ex To 29, WKBW 29 To 25, WANS 28 To 22, WRJZ 26 To 22, KOPA Ex To 30, Y103 35 To 31, WGH 25 To 21, KYYX 24 To 17, KJRB 29 To 25, KGW Ex To 29, KROY Ex To 28, WXLO Ex To 27, WRKO 12 To 7, KFMD Ex To 23, F105 29 To 23, WFLB 35 To 30, WCAO 28 To 25, WRFC 27 To 24, WBEN-FM 34 To 31, WHHY Ex To 29, WRVQ 21 To 17, KEEL Ex To 34, WAPE 24 To 20, WPEZ 24 To 19, KDWB 21 To 18, WFOM 33 To 28, WBBO 29 To 24, WTIX 36 To 28, JB105 30 To 25, B100 30 To 26, KJR 25 To 19, KMJK-FM 34 To 30, KTLK 35 To 31, KERN 23 To 20, WICC 24 To 21.
SALES: Good in the Midwest.

42	34	**HE'S SO SHY**	POINTER SISTERS	6

ADDS: WISM, WTIX, JB105-35, KMJK-FM, KCPX, WNOE-31, WDOO, KMJC, WANS, WLAC, WTIC-FM-30, WXLO, WAXY, KSTP-FM, F105, KLEO-36, KILT-38. **JUMPS:** WCAO 18 To 8, WDRO Ex To 30, WRFC 28 To 23, KC101 28 To 25, WRVO Ex To 28, O102 34 To 30, WFOM 9 To 5, WBBO 24 To 19, Y100 26 To 19, KTLK 40 To 34, WPEZ 26 To 21, KENO Ex To 28, 96KX 29 To 26, WOXI 11 To 9, 94O 20 To 17, WTRY 30 To 26, WZZR Ex To 29, WAYS Ex To 28, 14Q 37 To 33, WCUE 31 To 24, WGSV 15 To 12, WSPT 23 To 19, WKBW 30 To 24, WRJZ 27 To 16, Q105 Ex To 27, KOPA Ex To 29, Y103 30 To 26, WPGC 6 To 2, Z93 16 To 13, KRBE 27 To 24, WICC 25 To 22, WSGA 18 To 12.

41	35	**HEY THERE LONELY GIRL**	ROBERT JOHN	7

ADDS: WCAO, KEEL, WNCI, WOKY, Y100-35, KCPX, WHB-24, WICC. **JUMPS:** WDRO Ex To 29, KC101 24 To 21, KTSA Ex To 25, WFLB 21 To 17, WAPE 17 To 12, WTIX 31 To 27, JB105 18 To 15, KTLK 37 To 33, KNUS Ex To 39, WIFI Ex To 26, WSEZ 37 To 31, WOW 20 To 15, WZZR Ex To 30, 14O 36 To 31, WSGN 21 To 17, WAKY 25 To 21, WCUE 30 To 27, KMJC Ex To 28, WWKX Ex To 29, WLAC Ex To 24, KOPA 20 To 17, KYYX 26 To 23, KHJ 19 To 16, KELI Ex To 16, KFMD Ex To 25, WPGC 26 To 22, WPRO-FM 29 To 26, KLEO 35 To 31, KSLQ Ex To 23, KILT 28 To 24.
SALES: Good in the West.

40	36	**SOMEONE THAT I USED TO LOVE**	NATALIE COLE	10

ADDS: KSLO, KRBE, WBBQ, WBBF. **JUMPS:** WZZR 29 To 25, WAYS 15 To 12, 14O 26 To 23, WCUE 26 To 20, WFIL 27 To 24, WKBW Ex To 26, Y103 26 To 23, BJ105 32 To 29, KYYX Ex To 30, WHBO Ex To 26, WXLO Ex To 30, KHJ 18 To 15, F105 20 To 13, WPRO-FM 21 To 17, KLEO 34 To 30, WCAO 16 To 12, WFLB 31 To 28, WFOM 6 To 3, WTIX 39 To 33, JB105 14 To 8, Y100 33 To 27, KCPX 11 To 9, KILT 29 To 26.

7	37	**LITTLE JEANNIE**	ELTON JOHN	18
26	38	**JO JO**	BOZ SCAGGS	12
24	39	**LOVE THE WORLD AWAY**	KENNY ROGERS	12
35	40	**MAKE A LITTLE MAGIC**	DIRT BAND	12
29	41	**THE ROSE**	BETTE MIDLER	24

LAST WEEK	THIS WEEK			WEEKS ON CHART
50	42	**HOW DOES IT FEEL TO BE BACK**	DARYL HALL & JOHN OATES	7

ADDS: Q102-35, JB105, KENO, 96KX, WSPT, BJ105, KROY, KILT-39, **Day-Part** WOW **JUMPS:** WHHY 30 To 26, WAPE 25 To 22, WFOM 16 To 10, WTIX 35 To 31, WKBO Ex To 29, KTLK Ex To 38, KDWB 16 To 12, KNUS Ex To 40, WIFI 20 To 15, WTRY Ex To 29, WSEZ 32 To 29, WWKX Ex To 30, WANS 36 To 31, WLAC 25 To 22.

51	43	**NO NIGHT SO LONG**	DIONNE WARWICK	

ADDS: WKIX, WNCI, KJR, KENO, KERN, WAKY-30, WGH, KJRB, WHBO-29, KFMD, F105. **JUMPS:** WCAO 23 To 20, KC101 30 To 26, WFLB Ex To 25, KEEL 37 To 31, WGCL Ex To 30, WOKY 18 To 14, WOW 24 To 19, 14O 38 To 34, WCUE 26 To 26, WFIL Ex To 30, WKBW Ex To 23, CKLW Ex To 25, WRKO Ex To 28, WPRO-FM 30 To 27, WICC Ex To 28.
SALES: Moderate in the Midwest.

36	44	**I CAN'T LET GO**	LINDA RONSTADT	
45	45	**UNDER THE GUN**	POCO	
49	46	**YOU BETTER RUN**	PAT BENATAR	

ADDS: WCUE-39, O105, KERN. **DayPart** KJRB. **JUMPS:** KFRC Ex To 27, KRTH Ex To 29, KEEL 29 To 24, WTIX 21 To 18, WMC-FM Ex To 24.
SALES: Slight response in the West.

38	47	**CUPID/I'VE LOVED YOU FOR A LONG TIME**	SPINNERS	
39	48	**IN AMERICA**	CHARLIE DANIELS BAND	

HIT BOUND

64	49	**LOOK WHAT YOU'VE DONE TO ME**	BOZ SCAGGS	

ADDS: WISM, WOKY, KJR, WNOE-32, KERN, KYYX, KGW, WHBO, KSTP-FM, KLEO-34, WSEZ, WOW-27, 14O-37, WKBW, WLAC, KFI, Y103, WTIC-FM, WICC. **JUMPS:** WRFC 24 To 19, WHHY Ex To 28, WRVO 9 To 6, O102 29 To 20, WFLB Ex To 32, WAPE Ex To 28, WBBO 25 To 20, WTIX Ex To 40, B100 25 To 22, KENO Ex To 30, 96KX 18 To 5, KNUS 8 To 6, 94O 12 To 7, KRO 5 To 1, WAYS Ex To 29, WSGN 13 To 5, KXOK 30 To 24, WCUE Ex To 35, WWKX 21 To 17, Q105 28 To 25, WGH 9 To 5, KJRB 30 To 26, KROY Ex To 30, WPGC 18 To 9, Z93 10 To 2, WPRO-FM Ex To 29, KSLO Ex To 21, KRBE Ex To 30.
SALES: Breaking out in the Midwest.

43	50	**TULSA TIME**	ERIC CLAPTON	
47	51	**EMPIRE STRIKES BACK (MEDLEY)**	MECO	
63	52	**HOW DO I SURVIVE**	AMY HOLLAND	

ADDS: WDRQ, WRFC, KC101-30, KEEL, WBBO, WKBO, KTLK, WWKX, WLAC, O105, KOPA, KHJ, KFMD, WPRO-FM. **JUMPS:** WCAO 26 To 22, WRVO Ex To 31, WFLB Ex To 34, WFOM 20 To 14, JB105 34 To 30, KCPX 21 To 17, WOXI 22 To 19, 94O 16 To 13, WSGN Ex To 30, 14O Ex To 40, WGSV 31 To 25, WANS Ex To 38, WRKO Ex To 26, Z93 30 To 27, WICC Ex To 27.

61	53	**FIRST TIME LOVE**	LIVINGSTON TAYLOR	

ADDS: JB105, KERN, WIFI-29, F105, KVIL, KSLO. **JUMPS:** WTIX 33 To 29, WKBO Ex To 30, WSEZ Ex To 38, KXOK 28 To 20, WCUE 38 To 33, WGSV Ex To 32.

48	54	**STEAL AWAY**	ROBBIE DUPREE	

GILLEY
Gilley's right back.
"True Love Ways," on Epic Records.

Produced by Jim Ed Norman for Hin-Jen Productions. "Epic" is a trademark of CBS Inc. © 1980 CBS Inc. *Also available on tape.
JE 36492*

RADIO CHART

TOP 100 SINGLES

AUGUST 30, 1980

LAST WEEK	THIS WEEK			WEEKS ON CHART
	55	**YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME**	JERMAINE JACKSON	7
		ADDS: WFLB, WGCL. **SALES:** Good in the East and Midwest.		
56	56	**FIRST BE A WOMAN**	LENORE O'MALLEY	7
		ADDS: WGCL. **JUMPS:** WABC 20 To 13, 14O Ex To 36, WXLO 16 To 13, WRKO 23 To 20.		
	57	**NEVER KNEW LOVE LIKE THIS BEFORE**	STEPHANIE MILLS	4
		ADDS: WTIX, WKBO, JB105-34, WAYS, WRJZ, Y103, KFRC, WSGA-31. **JUMPS:** WCAO 29 To 26, KEEL Ex To 35, WFOM 38 To 34, KNUS Ex To 38, 14O 34 To 30, WCUE Ex To 36, WGSV Ex To 33, WKBW Ex To 28, KRTH 30 To 26, WPGC Ex To 24, WICC Ex To 29.		
	58	**DON'T MISUNDERSTAND ME**	ROSSINGTON COLLINS BAND	6
		ADDS: 96KX-29, KROY, KFMD. **JUMPS:** WRVO 27 To 22, WSPT 24 To 17, WANS 16 To 12, O105 30 To 26, Y103 9 To 7, KRBE 25 To 22.		

HIT BOUND

	59	**WHO'LL BE THE FOOL TONIGHT**	LARSEN-FEITEN BAND	4
		ADDS: WGCL, KENO, KNUS, WCAO, WDRQ, WRFC, WISM, KEEL, WAPE, WKBO, O105, KOPA, WRKO, KHJ, WAYS, WSGN, WCUE, KMJC, WSPT, WKBW, WANS, WRJZ, WSGA-36. **JUMPS:** WHHY Ex To 30, WBBO Ex To 28, 94O 14 To 10, WSEZ 35 To 30, KRQ 29 To 26, WGSV Ex To 29, WWKX Ex To 28, Y103 Ex To 40, Z93 Ex To 29, KRBE 23 To 18, WICC Ex To 30.		
54	60	**COMING UP (LIVE AT GLASGOW)**	PAUL McCARTNEY & WINGS	19
53	61	**FREE ME**	ROGER DALTREY	9
54	62	**ALL NIGHT LONG**	JOE WALSH	16
	63	**THE LEGEND OF WOOLEY SWAMP**	CHARLIE DANIELS BAND	2
		ADDS: WDRO, WHHY, WMC-FM, KMJK-FM, KCPX, KYYX. **JUMPS:** WRVO Ex To 26, WBBO Ex To 30, WEFM 30 To 20, WPEZ Ex To 29, WSEZ 29 To 21, WSGN Ex To 32, WCUE 40 To 31, WANS 25 To 20, O105 Ex To 29, Y103 Ex To 39, KJRB Ex To 29, WICC Ex To 26. **ON:** WLS. **SALES:** Slight response in the South.		
	64	**RED LIGHT**	LINDA CLIFFORD	4
		ADDS: JB105-32, 14O-28, KFRC. **JUMPS:** WAPE 20 To 17, WRKO 22 To 17, KHJ Ex To 28, WPRO-FM Ex To 28.		
57	65	**FOOL FOR YOUR LOVING**	WHITESNAKE	5
		ADDS: WDRO. **JUMPS:** WTIX 30 To 25, WSEZ 38 To 32, WSPT 19 To 15.		
56	66	**MIDNIGHT ROCKS**	AL STEWART	2
		ADDS: WRFC, WRVO, WFLB, KMJK-FM, KTLK, KNUS, WSEZ, WAYS, WSGN, 14O-39, WGSV, WGH, WICC. **JUMPS:** WOKY Ex To 30, WANS Ex To 36, KYYX Ex To 29.		
	67	**GAMES WITHOUT FRONTIERS**	PETER GABRIEL	5
		ADDS: WBBO, WWKX. **JUMPS:** WEFM 11 To 8, WLS 11 To 6. **SALES:** Moderate in the Midwest.		
74	68	**I HEAR YOU NOW**	JON & VANGELIS	5
		ADDS: WHHY, WTIX, KCPX, WSEZ, WKBW, KYYX. **JUMPS:** WCAO Ex To 29, WFOM 40 To 30, 94O 30 To 27, 14O Ex To 35, WGSV Ex To 30.		
69	69	**ROCK IT**	LIPPS, INC.	5
80	70	**I'M ALMOST READY**	PURE PRAIRIE LEAGUE	3
		ADDS: WBBF, KNUS, BJ105, KYYX, KFMD, F105, WSEZ, WCUE, WSPT, WLAC, KFI, Y103, WGH, **Day-Part** 92X. **JUMPS:** WFOM 39 To 35, JB105 35 To 31, KTLK Ex To 37, 96KX 28 To 22, KSLO Ex To 25.		
78	71	**GOOD MORNING GIRL/STAY AWHILE**	JOURNEY	3
		ADDS: WEFM-30, KXOK-29, WLAC. **JUMPS:** KYYX Ex To 27, KFMD 20 To 16, KSLO 11 To 7.		
82	72	**OUT HERE ON MY OWN**	IRENE CARA	3
		ADDS: WCAO, WRFC, WRVO, WAPE, WKBO, KMJK-FM, 94O-29, WGSV, WHB-25. **JUMPS:** WFLB Ex To 33, WNCI Ex To 25, WFOM 24 To 16, WSGN Ex To 31, O105 Ex To 30.		
79	73	**DON'T YA WANNA PLAY THIS GAME NO MORE?**	ELTON JOHN	3
		ADDS: WTIX, WKBO, B100-30, WCUE. **JUMPS:** WFOM 27 To 18, WSEZ Ex To 37, WGSV Ex To 31, WANS 34 To 29, WGH Ex To 24, BJ105 31 To 28.		
59	74	**THE ROYAL MILE (SWEET DARLIN)**	GERRY RAFFERTY	7
57	75	**ONE FINE DAY**	CAROLE KING	16
56	76	**PLAY THE GAME**	QUEEN	10
83	77	**LET ME BE YOUR ANGEL**	STACY LATTISAW	3
		ADDS: WCAO-30, KEEL, WCUE-40, WWKX. **JUMPS:** WTIX Ex To 39, WAYS 28 To 24, WPGC 24 To 21, WSGA 14 To 4. **SALES:** Slight response in the Midwest and South.		
86	78	**MY PRAYER**	RAY, GOODMAN & BROWN	2
		ADDS: KTSA, WFLB, WFOM-36, WSGN, WGSV, KMJC, WKBW, WAXY **JUMPS:** WSGA 33 To 29.		
81	79	**LATE AT NIGHT**	ENGLAND DAN SEALS	4
		ADDS: WPEZ **JUMPS:** WOW 27 To 24, KXOK 25 To 18, WCUE Ex To 37.		
88	80	**GIRL, DON'T LET IT GET YOU DOWN**	THE O'JAYS	2
		ADDS: WKIX, WMC-FM, WAYS, WCUE, WGSV, KFI, WXLO, WSGA-33 **JUMPS:** KJRB Ex To 30, WHBO Ex To 25.		
87	81	**I GOT YOU**	SPLIT ENZ	2
		ADDS: WFOM-39, WSPT, KROY **JUMPS:** KTLK Ex To 39.		
—	82	**CAN'T WE TRY**	TEDDY PENDERGRASS	1
		ADDS: WABC-34, WLAC, WXLO, WSGA-35, WCAO, WAPE **JUMPS:** WHBO 22 To 17, WTIX Ex To 32. **SALES:** Good in the South.		
89	83	**SWITCHIN' TO GLIDE**	THE KINGS	2
		ADDS: WFOM-38, WBBQ. **JUMPS:** KDWB 22 To 17 **SALES:** Breaking out in the Midwest.		

CASH SMASH

93	84	**REBELS ARE WE**	CHIC	3
		ADDS: WCUE, KHJ, WGCL-27. **JUMPS:** CKLW 15 To 12, WKIX 17 To 13, KEEL Ex To 30. **SALES:** Moderate in the East, Midwest and the South.		
55	85	**LET'S GET SERIOUS**	JERMAINE JACKSON	24
—	86	**MY GUY/MY GIRL**	AMII STEWART & JOHNNY BRISTOL	1
		ADDS: WPEZ, WDRO, WSGA-32, KJRB, KYYX, O105, KMJC, WSGN.		
—	87	**TURN IT ON AGAIN**	GENESIS	1
		ADDS: WANS, WIFI-24, KNUS, 96KX, KCPX, WEFM-29. **ON:** KBEQ		
—	88	**THUNDER AND LIGHTNING**	CHICAGO	1
		ADDS: WGSV, KOPA, KSLO, WFLB, WBBO. **JUMPS:** WSEZ Ex To 36, KCPX Ex To 29. **ON:** WZZR, KNUS.		
77	89	**(CALL ME) WHEN THE SPIRIT MOVES YOU**	TOUCH	6
—	90	**WHIP IT**	DEVO	1
		ADDS: WRVO, WGH, KFI, **Day-Part** O105. **JUMPS:** Y100 21 To 18. **ON:** JB105, WWKX.		
66	91	**FUNKYTOWN**	LIPPS, INC.	23
68	92	**GIMME SOME LOVIN'**	BLUES BROTHERS	14
72	93	**I'M ALIVE**	ELECTRIC LIGHT ORCHESTRA	14
85	94	**DARLIN'**	YIPES!!	5
90	95	**OVER YOU**	ROXY MUSIC	4
—	96	**THE BREAKS**	KURTIS BLOW	1
		ADDS: WFLB, KTSA. **JUMPS:** Y100 34 To 26, WDOQ 30 To 17. **ON:** WSGA.		
84	97	**LET ME LOVE YOU TONIGHT**	PURE PRAIRIE LEAGUE	17
92	98	**ONE MORE TIME FOR LOVE**	BILLY PRESTON & SYREETA	12
91	99	**LOVE THAT GOT AWAY**	FIREFALL	10
94	100	**AGAINST THE WIND**	BOB SEGER	18

LOOKING AHEAD

HOLD TIGHT — JIMMY SPHEERIS
ADDS: Y103, **Day-Part** WFLB. **JUMPS:** WHHY 27 To 24 **ON:** KFMD, WFOM, WGSV, WKXX

COULD I HAVE THIS DANCE — ANNE MURRAY
ADDS: KHJ, KCPX, KNUS

RUNNING BACK — EDDIE MONEY
ADDS: WGH, KCPX

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

THE O'JAYS NEW SMASH

"GIRL DON'T LET IT GET YOU DOWN"

(ZS94790)

How can it get you down with chart numbers like this:

POP
CASH BOX • 80
BILLBOARD • 74
RECORD WORLD • 74

R&B
CASH BOX • 10
BILLBOARD • 7
RECORD WORLD • 11

FROM THE ALBUM
THE O'JAYS
THE YEAR 2000
(FZ 36416)

ON TSOP RECORDS AND TAPES. DISTRIBUTED BY CBS RECORDS.

RKO Names Jencks Chairman Of Proposed Spinoff, NewCo

LOS ANGELES — Richard W. Jencks, a former president of the CBS Broadcast Group and Washington vice president for CBS, Inc. prior to his retirement, was selected chairman of the board of New Co., the company RKO General may use in its spinoff to shareholders along with the licenses of 13 broadcast stations.

In the announcement of Jenck's appointment, RKO General said his immediate duties would include coordination and selection of the remaining directors and officers, including a chief executive.

The spin-off proposal is one of several alternatives before the Federal Communications Commission (FCC), which earlier this year (**Cash Box,** Feb. 2) stripped RKO General, a subsidiary of General Tire and Rubber, of three other television license. The spin-off measure would allow the 13 remaining RKO stations (12 radio, one TV) to continue holding their licenses as an entity independent of the corporate parent, General Tire and Rubber.

Speculation about FCC approval of the measure indicates many believe if the proposal is adopted, the new company, named NewCo. merely for legal purposes, may register with the New York Stock Exchange to establish itself legitimately.

Experts feel that the option the FCC is most likely to choose is adoption of the spin-off proposal, an alternative, sources in the FCC have disclosed, that seems to have support from the commission's own Broadcast Bureau.

Those sources also report that during commentary a month ago on the issue, a condition that was to be placed on approval of the spin-off measure was that all present and former RKO and General Tire directors relinquish their stock in the new company.

The stations that would comprise the proposed company, which would have a total market value of $130 million, are: WOR-AM and WXLO-FM in New York, WRKO-AM and WROR-FM in Boston, KHJ-AM and KRTH-FM in Los Angeles, WHBQ-AM and WHBQ-TV in Memphis, WGMS-AM and FM in Washington, WFYR-FM in Chicago, KFRC-AM in San Francisco and WAXY-FM in Fort Lauderdale.

Many Radio Topics Are On Tap In D.C.

(continued from page 15)

AM stereos, and would seek further data on the issue before making a decision.

Although it was believed that the FCC's decision was prompted by manufacturers' opposition to its approval of the Magnavox stereo system earlier this year, the commission said that it filed a notice of further intent to propose rules changes on AM stereo because "the commission wanted to avoid lengthy administrative proceedings on any court appeal."

Presently the commission is starting anew and reconsidering all five AM stereo systems — Magnavox, Kahn/Hazeltine, Motorola, Harris and Belar. Interested parties now have 60 days to make written comment on the issue. Thirty days of reply comments will follow before the FCC begins considering the issue in a new light.

While it hasn't been in the Capitol City's limelight the way AM stereo and deregulation have, nine kHz remains the subject of great speculation. A major topic at the AM Spectrum Planning Conference in Buenos Aires in March, the FCC-supported proposal of Region II (Western Hemisphere) adopting nine kHz spacing was withdrawn due to last minute opposition.

The decision on the nine kHz proposal has been postponed until the next AM Spectrum Planning Conference in November of 1981. However, in the interim, the FCC has disseminated its nine kHz Task Force, which advises the commission on the subject of channel separation. The force has sent out a notice of inquiry inviting all comments on nine kHz, asking for feedback on where stations are needed in Region II. The findings will be published in a report that will be out in November.

Mother Music Formed

LOS ANGELES — Mother Music, Inc. was formed recently by veteran Broadway producer Jon Cutler and concert promoter Robin Conant. The new company was formed "to provide record companies with fresh musical entities" and veteran production support for such artists.

Initial signings for the firm include Christine Witshire, who will be produced by Isaac Hayes; Billy Dietriech, who will soon produce his own album; and New York-based group Vog, to be produced by Bob Ludwig.

Far Out Signs Flash

LOS ANGELES — The group Flash Cadillac was recently signed to a management agreement with Far Out Productions, Inc., announced Steve Gold and Jerry Goldstein, heads of the firm. The group is now completing an album and plans a cross-country tour of colleges to coincide with release of the LP.

Kerner Named To Head Publicity For Upstart

LOS ANGELES — Kenny Kerner has been named to the position of head press officer for Upstart Management. In his new position, Kerner will be responsible for all press and public relations activities for The Knack, who are managed by Upstart.

Most recently, Kerner was employed by Aucoin Management in Los Angeles. Prior to that Kerner produced artists like Kiss, Gladys Knight and Jose Feliciano. Kerner began his career as an associate editor at **Cash Box**. He can be reached at Upstart Management, 6671 Sunset Blvd., Suite 1591. Hollywood, Calif. 90028, or by phoning (213) 464-2140.

CSP Gets Rights To Springboard Masters

NEW YORK — Columbia Special Products (CSP) has obtained ownership of all the master recordings previously controlled by Springboard International, Inc. and its affiliates. CSP also acquired exclusive rights to those that gave Springboard licensing rights that continue beyond Springboard's bankruptcy.

Albert E. Shulman, vice president of CSP, stated that his organization will now administer existing contracts previously made by Springboard, as licensor, to various recording industry entities. All such licensees are requested to communicate with Eli Okun, director of contracts, for continuing administration of the license agreement. Shulman also noted that the Springboard catalog will be made available for sales in foreign markets, and interested companies should contact him directly.

Shulman also noted that at least two companies appear to be marketing part of the Springboard catalog without proper authorization from CBS.

BMI Sues Three

NEW YORK — BMI has instituted copyright infringement proceedings against the following companies and individuals: Halifax Hotel, Second and Armstrong Streets, Halifax, Pa.; Club Caraban, 6906 North St., Nacogdches, Tx., and Colonial Gardens, 818 Kenwood Drive, Louisville, Ky.

UNLIMITED POTENTIAL *— Singer/songwriter Marty Cooper recently signed with Barry White's Unlimited Gold Records, which is headed by president Rod McGrew. Cooper has provided services to artists such as Stevie Wonder, Sammy Davis, Jr., Donna Fargo and Bobby Bare. Pictured are (l-r): McGrew, label president; Cooper, and White, chairman of the board, Unlimited Gold Records.*

RIAA To Appeal Subpoena; Goody Asks Contempt Action

(continued from page 5)

demonstrate that its clients were not alone in the "innocent" purchase of counterfeit goods. Although he has expressed doubt as to the admissibility of the papers as trial evidence, Judge Platt has allowed Goody access to them as part of the pre-trial process known as "discovery."

The existence of the field reports first became known when the RIAA was pressed by the Goody defense for documentation of a claim made by Stanley M. Gortikov in a speech before the convention of the National Assn. of Recording Merchandisers (NARM) in Las Vegas on March 25. In his speech, Gortikov said that "90%" of retail outlets shopped by RIAA anti-counterfeiting operatives "were found to be selling counterfeits." The RIAA subsequently revealed the existence of daily field reports from anti-piracy operatives, but strenuously denied that Gortikov's claim before NARM was based on any formal documentation. The RIAA has warned that turning over the contested material to Goody would "jeopardize other unrelated, pending investigations" into major instances of record and tape piracy in other areas of the country (**Cash Box**, Aug. 2).

In his order of Aug. 12, Judge Platt reiterated the stipulation of his July 25 ruling that Goody reimburse the RIAA for "the reasonable expenses incurred in copying and redacting the documents." The Judge added that "prior to incurring such expenses RIAA shall furnish the defendants with an estimate of such expenses." During the court arguments on July 25, the Goody defense had unsuccessfully requested a ceiling to be placed on its liability for the expenses.

On Aug. 15, the RIAA submitted to Goody a "conservative estimate" of $53,-654, claiming that editing and copying the approximately 10,000 documents in question would consume 400 hours of lawyers' time (at $125 per hour) and 250 hours of assistants' time.

Contempt Motion

On Aug. 19, in a contempt of court motion, Kenneth Holmes, one of the Goody defense attorneys scored the RIAA for "a belated and totally unreasonable estimate of expenses," citing a comment by Judge Platt on July 25 that the copying and confidentiality editing would only require "a couple of employees for a few days." Charging the RIAA with a variety of delaying tactics, the Goody defense in its contempt motion demanded immediate compliance with the subpoena.

On Aug. 21, the RIAA filed a Notice of Appeal in the Federal District Court, as a necessary preliminary to its motion the following day for a stay of Judge Platt's Aug. 12 order pending appeal to the U.S. Court of Appeals for the Second Circuit. Although appeal of a pre-trial motion is unusual, it is permissible when the issue of lawyer-client privilege is being contested.

In its Aug. 22 motion for a stay of Judge Platt's order, the RIAA contended that Yarnell's claimed status as an independent counsel placed all of the documents that Goody is seeking under the purview of lawyer-client privilege. Replying to Goody's contempt of court motion, the RIAA claimed that Kulcsar would be the only available, qualified individual to supervise the copying and editing of the 10,000 subpoenaed documents, which, it said, would require a minimum of two-and-one-half minutes of examination apiece.

A court hearing on the RIAA's motion for a stay pending appeal, and Goody's contempt of court motion is scheduled for Aug. 29. If Judge Platt denies the RIAA's motion, the organization can still appeal his denial to the higher court. Should this occur, the start of the trial, which has been tentatively set for Sept. 2 or Sept. 10, could be delayed.

Blues Brothers Film, LP To Be Released Simultaneously In U.K.

LOS ANGELES — *The Blues Brothers* film and original motion picture soundtrack LP of the same name, on Atlantic Records, will be released simultaneously in the U.K. Oct. 30, with a staggered release throughout the rest of Europe set for the middle to late Fall.

Bernie Brillstein, executive producer of the Universal motion picture as well as manager for John Belushi and Dan Aykroyd, the stars of the film, will be setting up the advertising, publicity marketing and promotion campaigns for the European release of the movie in conjunction with Gerry Lewis, director of advertising and publicity for Cinema International Corp., and Anne Bennett, publicity manager. Brillstein will also be working closely with Atlantic Records executives in Europe on pre-release strategies as well as the general campaign.

Brillstein manages, among other clients, Jim Henson, creator of The Muppets, and is currently planning the filming of the next Muppet Movie.

CASHBOX-2

NEW FACES TO WATCH

A Special Issue

For the past three years, the **Cash Box** "New Faces To Watch" feature has helped to nurture emerging talent in the music industry. The acts profiled each week may be new to the charts, or they may not yet have a charted hit. But, by giving them widespread trade exposure, **Cash Box** is proud to be playing an important role in the artist development process.

The following pages present a cross-section of the **Cash Box** "New Faces To Watch," including acts that have gone on to achieve major success since they were interviewed. Keeping in mind that new talent is the lifeblood of the music industry, watch these new faces closely: the future of our business depends on them.

— The Editors

HERE TODAY...

B-52'S

Warner Bros. Records

The B-52's first appeared on record in 1978, on two sides of their independently produced single of "Rock Lobster." Formed two years before in Athens, Georgia, the band caused an immediate stir with their single and subsequent New York club dates. Signed to Warners, they released their first LP, *B-52's*, produced by Chris Blackwell, in '79 and the rest is history; to date, their debut LP has sold over 750,000 copies worldwide, spawned a hit single ("Rock Lobster") and created plenty of anticipation for *Wild Planet*, their second LP, released by Warners in September.

PRINCE

Warner Bros. Records

Though he had his first band at 12 years of age, Prince didn't really begin his musical career in earnest until about five years later. The precocious Minneapolis resident promptly produced a demo tape that was picked up by Warners. Soon afterwards there was *For You*, his debut LP on which he startled the music community by playing everything on it, producing and arranging it and getting a hit single, "Soft And Wet." Prince followed that act with *Prince*, another one-man show, and skyrocketed to fame, fortune and a gold album with the help of "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad."

CHANGE

Warner/RFC Records

There are really two sides to the success story of Warner/RFC act Change, their gold debut album, *The Glow Of Love*, and its two huge singles "A Lover's Holiday" and "Searching." Masterminds behind the project are a couple of Italian producers, Jacques Fred Petrus and Mauro Malavasi, who cracked the European market with productions for the Peter Jacques Band, Revanche and Rudy before forming Change. With a notion of going after the American R&B/pop audience, Petrus and Malavasi gathered together a group of young conservatory-trained musicians led by guitarist Paolo Gianolio and bassist David Romani. *The Glow Of Love* is stunning evidence of how international the music market has become.

CHARLIE DORE

Island Records

"I really like the old-fashioned ethnic forms, like bluegrass and the blues," says Charlie Dore, hardly your ordinary young hitmaker. The talented British writer and singer has roots extending back to folk duos and bluegrass bands and playing an intimate English club circuit where an unknown Elvis Costello supported Dore. Charlie's debut Island album, *Where To Now*, produced by Bruce Welch, Alan Tarney and Audie Ashworth, brought her country-inflected music to America, which responded by making her single "Pilot Of The Airwaves" a sizeable pop hit, thus formally kicking off a major career in the right direction...straight up.

CHRISTOPHER CROSS

Warner Bros. Records

Christopher Cross, both man and band, arrived on the scene in 1980 completely unheralded. But the Texas musician knew he had his hands on one startling musical property, his Michael Omartian-produced debut album for Warners. The first song to bust from the platinum LP *Christopher Cross* and become a Number One smash was "Ride Like The Wind," a tune whose ability to appeal to almost all segments of listeners was topped only by the second offering from Mr. Cross, "Sailing." Cross has established instant rapport with a fresh-faced sound stocked with delicious harmonies and impeccable musicianship.

ROBBIE DUPREE

Elektra Records

While Robbie Dupree's demo tapes were making the rounds, Robbie made money by laying carpets in Queens. Then the fateful call came from E/A, and Robbie hasn't touched a stapler since. Instead, he found moderate success with his first single, "Steal Away," followed by hefty chart action for the second single, "Hot Red Hearts," and the "Robbie Dupree" album. A round of impressive radio, TV and magazine appearances followed, after which Robbie popped into the studio again, this time because of international demand; to re-record "Steal Away (Navaguemos)" in Spanish. Any moment now will see the release of Robbie's first Spanish-language album, which will accompany him on his upcoming tour of South America.

HEAR TOMORROW.

GARY NUMAN

Atco Records

Someday, every home will have its own computer. Until that day, we have Gary Numan to light the way. When his Tubeway Army topped the British charts with the quirky, catchy "Are Friends Electric?" in 1979, trend-spotters on both sides of the Atlantic were taken by surprise by the sweeping synthesizers and robotic vocals that are Numan's trademark. The first album, "Replicas," fulfilled the single's promise, but hardly prepared the world for the stunning success of the followup LP, "The Pleasure Principle," and its across-the-board smash hit, "Cars." An astounding live performance on "Saturday Night Live" coupled with a trailblazing concert tour of the US to make Gary Numan's alien sounds as American as microchips. The imitations have already begun, but there's no mistaking the completely original, state-of-the-art sound of Gary Numan.

HENRY PAUL BAND

Atlantic Records

Planted in the rural Florida soil, that nurtured some of the greatest southern sounds, and honed to a razor's edge by relentless touring, Henry Paul has taken the "road band" sound to exhilarating new heights. When he formed the Henry Paul Band in 1977, he kept the lessons of the road in mind with extensive touring as preparation for the cutting of their debut LP, "Grey Ghost." The roadwork paid off and placed "Grey Ghost" on the charts for a fat three months. Then, with another few hundred SRO shows under their collective belts, they were ready to cut "Feel The Heat." The road came through again—"Feel The Heat" gives us rock at its most real.

MASS PRODUCTION

Cotillion Records

Ten years ago, they were the core of an obscure high school band called the Soulnifics. A few personnel changes, a college education and one record contract later, they were Record World's #1 Top New Black

Vocal Combination of 1979—Mass Production. The nine members of Mass Production are a self-contained soul battalion, as evidenced by their string of refreshing, booty-bumping R & B/Disco/Pop hits. And their finest moment yet...their "Massterpiece." The more they do, the better they get, and that's why Mass Production's "Massterpiece" is exactly that.

NEW FACES, NEW SOUNDS FROM WARNER, ELEKTRA AND ATLANTIC RECORDS.

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NEW FACES TO WATCH

Christopher Cross
April 19, 1980

Christopher Cross, who was born in San Antonio, Texas in 1951, still makes his home in the Lone Star State. He launched his high-flying single, "Ride Like The Wind," which is featured on his self-titled debut LP for Warner Bros. Records, with a band that he formed and nurtured in his adopted hometown of Austin.

CHRISTOPHER CROSS
Warner Bros. Records

When he was in the seventh grade Cross took up the drums, inspired by "Dave Brubeck-type music." Soon after he became interested in rock and roll. "I was a singing drummer, but I found that the drums were not a good melodic instrument," he recalls, "so I took up the guitar." When he entered high school in San Antonio, Cross formed his first band, Flash. By the early Seventies the band was opening shows in San Antonio for top name touring acts.

Cross disbanded Flash in 1973 in order to enter San Antonio College. At that time he planned to become a physician, like his father. "I had decided to pursue pre-med heavily," Cross recalls, "but I kept playing and writing music while I was living at home." Eventually, the pull of a musical career became too strong to resist. "I talked it over with my father, and I finally decided to quit school and get the band together with Andy Salomon (bass) and Rob Meurer (keyboards)."

When the time finally arrived to record his original material, Cross and the band went to Los Angeles, eager for the opportunity to work with Warner Bros. staff producer Michael Omartian. "Steely Dan is my favorite band," says Cross, "and Michael has been all over their records. As a musician and a producer he's one of the most talented, if not the most talented guy that I've ever met."

August 30, 1980

"Ride Like The Wind" fell just short of reaching the number one position on the **Cash Box** pop singles chart. But now Christopher Cross is taking aim with a new single called "Sailin'." Both songs have been instrumental in pushing the debut LP over the platinum sales plateau.

Cross, who moved into a new home in Austin last month, has toured with the Eagles and Fleetwood Mac since the release of the LP. He appeared at the Texxas Jam with Cheap Trick and Foreigner in July, and will perform at the Hollywood Bowl in Los Angeles with Fleetwood Mac on Aug. 31 and Sept. 1.

Cross, who will begin work on a new LP in Jan., recently submitted a new song called "Deal 'Em Again" for entry into the Yamaha World Popular Song Festival in Tokyo. The song will be released as a single in Japan, and Cross and the group will tour the country for 19 days in Nov.

STEPHANIE MILLS
20th Century-Fox Records

McFADDEN & WHITEHEAD
Philadelphia International Records

Stephanie Mills
July 21, 1979

Very few people have made a successful transition from the relatively conservative milieu of the Broadway stage to the faster, more contemporary demands of the pop recording world. But the success of Stephanie Mills' new album and single, both titled "Whatcha Gonna Do," on the RCA-distributed 20th Century-Fox label gives every indication that this 22-year-old lady will achieve the same kind of success on the concert stage that she did on the Broadway stage during her four-year stint as Dorothy in "The Wiz."

"It was hard," admits Stephanie. "People in the music business think that people from Broadway can't sell records. Also, they think of me only as Dorothy. It's been something I've been totally determined to overcome. And performing in concert situations is in my blood."

The turning point in Stephanie's career came at age 15, when she got the starring role of Dorothy in the hit Broadway musical, "The Wiz." Stephanie won national acclaim for both her signing and her acting ability.

After the show's four year run ended in January, she focused her attention on making records and got a recording contract with 20th Century-Fox.

August 30, 1980

It did not take Stephanie Mills long to make the transition from new face to watch to **Cash Box** cover artist (May 10). Stephanie's road has been paved with solid gold all year. Both of her albums for the RCA-distributed 20th Century Fox label, "Whatcha Gonna Do With My Lovin?" and "Sweet Sensation" have been certified gold by the RIAA, and the title track from the later LP has been riding high on the **Cash Box** Black Contemporary singles chart for 22 weeks.

Stephanie's ever-growing legion of fans have seen her tour with P.I.R. recording artist Teddy Pendergrass earlier this year, and she is currently in the midst of a highly successful tour with the Commodores. Stephanie is also featured in a new video production shot in New York's Central Park by Steve Kahn.

Stephanie was recently married to Jeffrey Daniel of the Solar recording group Shalamar.

McFadden and Whitehead
May 5, 1979

No sooner had the anthemic "I Will Survive"dropped from the charts than the equally inspirational "Ain't No Stoppin' Us Now" became its replacement. The tune, by Philadelphia International recording duo McFadden and Whitehead, is pervaded with an almost gospel message that has made radio stations refer to it as a "national anthem."

Gene McFadden and John Whitehead had known each other since childhood, and in high school formed a group called the Epsilons. The Epsilons got a break while performing on a bill with Otis Redding at Philadelphia's Uptown Theatre. Redding liked them and took them on the road with him as his opening act. The group had some success on the Volt label with "The Echo" and also sang background on Arthur Conley's "Sweet Soul Music."

"But we wanted to be our own headliners," recalls John McFadden, "and about six months before Redding's death we returned to Philadelphia to try and make it on our own."

In 1969 the group signed with Gamble Records, the precursor of Philadelphia International. They were then called The Talk of The Town.

For the next several years, McFadden and Whitehead, along with writing partner Victor Carstarphen, would contribute significantly to the success of the Philadelphia International axis, writing such classics as "Backstabbers" and "992 Arguments" for the O'Jays, and "Bad Luck," "Wake Up Everybody," and "Where Are All My Friends" for the Teddy Pendergrass-led Harold Melvin and the Blue Notes.

Finally, last October, the two approached Philadelphia International president Kenny Gamble and told him that they wanted to record.

"He said ok," recalls McFadden, "go in and cut four songs and let me hear how they sound. One of those songs was 'Ain't No Stoppin' Us Now,' and the rest is history."

August 30, 1980

There has certainly been no stopping the meteoric rise of P.I.R. recording artists Gene McFadden and John Whitehead. The smash title track from their album "Ain't No Stoppin' Us Now" was certified platinum, and the album achieved gold status.

Not withstanding their own recording success, McFadden and Whitehead have continued to write material for other performers. They penned two songs that appear on Teddy Pendergrass' P.I.R. album "Live Coast To Coast," and wrote "Let Me Love You" for Pendergrass's current LP, "TP." The prolific duo also wrote three songs for "The Blue Album," the latest release from Source/MCA recording artists Harold Melvin And The Blue Notes.

McFadden and Whitehead's achievements have been recognized in many quarters. The pair was nominated for two Grammy Awards — "Best R&B Song" for "Ain't No Stopping Us Now" and "Best Performing Duo." They received the annual NAACP "Image Award" for musical artists and the BMI "Citation Award" for their hit album.

The duo headlined a national tour with the Bar-Kays, Con Funk Shun and The Gap Band featured as opening acts.

Their new album, "I Heard It In A Love Song" is scheduled for release at the end of this month, while the title track has been bulleting up the **Cash Box** Black Contemporary singles chart for five weeks.

Achievements To Date

Christopher Cross

LP/Single	Highest Chart Position	Date	RIAA
"Christopher Cross"	6 Pop	8/30/80	—
"Ride Like The Wind"	3 Pop	4/19/80	—
"Sailing" (45)	1 Pop	8/30/80	—

Stephanie Mills

LP/Single	Highest Chart Position	Date	RIAA
"Sweet Sensation" (LP)	18 Pop	6/7/80	—
	3 B/C	6/14/80	—
"Sweet Sensation" (45)	55 Pop	7/12/80	—
	3 B/C	6/7/80	—
"Never Knew Love Like This Before" (45)	57 Pop	8/30/80	—

McFadden & Whitehead

LP/Single	Highest Chart Position	Date	RIAA
"McFadden & Whitehead" (LP)	25 Pop	6/30/79	Gold
	5 B/C	6/16/79	—
"Ain't No Stoppin' Us Now"	12 Pop	7/21/79	Plat
	1 B/C	5/26/79	—
"I Heard It In A Love Song"	42 B/C	8/30/80	

"I Need Your Lovin'"
G-7189F
The Debut Single From
"Irons In The Fire"
G8-997MI
New From
Teena Marie
On Motown
Records & Tapes
20th
ANNIVERSARY
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NEW FACES TO WATCH

Teena Marie
June 23, 1979

Every now and again, a new singer will emerge with a voice that is simple and unadorned, yet so versatile, emotive and unpretentiously charming that it has an almost universal appeal. That description easily fits Gordy/Motown recording artist Teena Marie, whose debut album, "Wild And Peaceful," and single, "I'm Just a Sucker For Your Love," are steadily growing in popularity with R&B and pop audiences alike.

TEENA MARIE
Gordy/Motown Records

THE ROMANTICS
Nemperor Records

ROBBIE DUPREE
Elektra/Asylum Records

The petite, 19 year old native Californian, who has been on the Gordy label for nearly 3½ years now, began singing professionally at the age of eight, performing for the first time at the Castaways in Los Angeles. T.V. commercials, weddings, local musicals and the like followed. Encouraged, but never pushed by her parents, she developed her unique vocal style naturally.

Teena went through several producers for her LP, but none really pleased her. "It was basically a trial and error process," said Marie. "I became very discouraged because each one of them wanted to change the music and arrangements to the point where no one was very happy. They didn't know how to direct me so I didn't respect what they were doing."

The turning point came when she bumped into another new Motown artist, Rick James, in the company's offices over a year ago. He showed interest in producing her, but she was still skeptical, finally relenting at her manager's request. The results, with James writing much of the LP's material, were more than satisfying.

"Creatively, he has gotten into just what I am," said Marie brightly. "In essence, I feel we're an extension of each other. It was almost a marriage, which I think you have to have. I think that's why I like the album so much, because it really is me."

August 30, 1980

Motown's blue-eyed soul songstress has earned steady success with her product since the "Wild and Peaceful" debut LP, which contained the single "I'm A Sucker For Your Love." The LP made a substantial showing on the Black Contemporary and Pop albums charts.

But the success of her second LP, "Lady T," and the single "Behind The Groove," from that waxing, showed that Teena can be a consistent winner across the board. Release of the second album was backed with appearances on *Midnight Special* and *Soul Train* and a series of promotional tours.

The release of her third Motown album, "Irons In The Fire," which sports the single "I Need Your Lovin'," was accompanied with a promotion tour through England from Aug. 5-16. To further support the album, which she produced herself, Teena is scheduled to begin an approximately five-week tour of the U.S. sometime in October.

The Romantics
February 2, 1980

Any student of rock 'n' roll will tell you that Detroit is the home of tough, no-nonsense music. From Mitch Ryder, the MC5 and Ted Nugent's Amboy Dukes through Bob Seger and Iggy Pop, the Motor City has gained a reputation as a rock proving ground where only the strong survive. The newest act to reach national orbit from this famed midwestern launching pad is the Romantics, who play a lean, tight driving type of music that owes much to the sound of the first British invasion of the mid-60's.

All in their mid-20's, the band's members include drummer Jimmy Marinos; Mike Skill, lead guitar and vocals; Wally Palmer, rhythm guitar and lead vocals; and Rich Cole, bass and vocals. Although Marinos and Skill only joined forces with Palmer and Cole in 1977, the four have been pursuing the elusive adventure of a career in rock since the days when they were teenagers.

Although they were off to a fast start, the Romantics had a long road to haul before they began to capture hearts nationwide. "We beat it the hell out of Detroit," says Marinos, "because there was no club scene out there; disco was happening big. There were the bars where there were a lot of bar bands, but as far as the club scene where you can do your original kind of thing goes, that was practically nonexistent. You could do a showcase one night at a bar, but the kids there weren't really ready for that."

So they hit the new-wave club circuit, where the fans proved ready to embrace them, creating a buzz at places like Boston's Rat, Toronto's El Mocambo, and CBGB's and Max's Kansas City in New York. Finally, in May of 1979, they were signed to Nemperor Records and recorded their self-titled debut LP.

"I think the record is an excellent representation of how the band sounds in the studio," remarks Marinos.

August 30, 1980

Judging by their schedule from now until the end of the year, the members of the Romantics won't have very much leisure time. The band is currently recording a new LP, tentatively titled "National Breakout," in New York with producer Pete Solley, and will immediately go on tour following its release in October.

The Romantics spent most of the first half of this year on the road, playing a total of 98 shows in the U.S., Canada and the Netherlands. In the U.S., the group performed in both clubs and arenas with such artists as Ted Nugent, Cheap Trick, and J. Geils. A 10-day jaunt to Holland in mid-May included an appearance at the Lockham Festival before 17,000 people, while their domestic tour culminated in June with a sellout performance at the Pine Knob Theatre in Detroit.

In October, the Romantics will travel to Australia and New Zealand, where they will give 25 shows in 32 days to promote their Australian hit single, "What I Like About You." Upon their return, the quartet will begin a national tour which will continue through 1981. A European tour is planned for the spring.

Robbie Dupree
June 21, 1980

Add the name of Robbie Dupree to the list of "overnight sensations" who have been, in fact, honing their craft for many years. Born Robbie Dupuis (of French extraction) in Brooklyn, New York, the young teenager spent much of his spare time in the '50s hanging around street corners with friends emulating the popular a capella doo-wop groups of the day.

"The first music I was exposed to was through people like Vito and the Salutations and Dion and the Belmonts," the 33 year old Elektra recording artist recalls. Of his Brooklyn heritage he proudly states, "It's a very neighborhood-oriented place, which breeds a very special closeness among all types of people."

At the age of 17, Dupree enlisted in the Navy, and while stationed at a land base in Chicago, spent his weekends listening to blues greats like Muddy Waters and James Cotton which inspired him to take up the blues harmonica. Upon his discharge two years later (1966), Dupree pleasantly discovered that blues was a very prevailing musical genre. "Blues had become like pop music," he explains. "All the musicians I used to go see at the Fillmore East, like Paul Butterfield, Taj Mahal, Cream and B.B. King were all considered pop stars."

While working as a carpet layer in Queens early this year, Dupree's musical fortunes changed. "I got a phone call late one night from Al Bunneta (his manager) who told me that Elektra/Asylum had flipped over my tape and wanted to record me."

From this tape, the self-penned "Steal Away" became a national top ten hit. "I always felt that 'Steal Away' was the song which would open the door if any one would," he enthuses.

"After that," he adds hopefully, "it's just up to me to keep the fans happy by continuing to make records that they will like."

August 30, 1980

Dupree and his family moved to Los Angeles for the summer, where he rerecorded his self-titled LP in Spanish. Dupree will use the same personnel to record his second album in November. To promote the Spanish language version of the album, which will be released domestically by Elektra, Dupree will embark on a South American tour next month. The trip will take him to Chile, Argentina, Brazil and Mexico.

Dupree will begin writing for his new LP at his home in Woodstock when he returns from South America. The singer, who performed on *American Bandstand* and *Midnight Special* in the spring in support of his hit, "Steal Away," will record the album in Los Angeles. A January release is anticipated. Meanwhile, Dupree is represented on the **Cash Box** singles chart with his second hit, "Hot Rod Hearts."

Achievements To Date

Teena Marie

LP/Single	Highest Chart Position	Date	RIAA
"Wild And Peaceful" (LP)	12 B/C, 65 pop	7/14/79	—
"Sucker For Your Love" (45)	7 B/C	8/18/79	—
"Lady T" (LP)	17 B/C, 49 pop	6/28/80	—
"Behind The Groove" (45)	19 B/C	7/12/80	—

The Romantics

LP/Single	Highest Chart Position	Date	RIAA
"The Romantics" (LP)	66 Pop	3/22/80	—
"What I Like About You" (45)	53 Pop	3/29/80	—

Robbie Dupree

LP/Single	Highest Chart Position	Date	RIAA
"Robbie Dupree" (LP)	56 Pop	8/30/80	—
"Steal Away" (45)	5 Pop	7/5/80	—
"Hot Rod Hearts" (45)	24 Pop	8/30/80	—

NEW FACES TO WATCH

Bernadette Peters
June 21, 1980

Many recording artists labor a lifetime in the studio striving to achieve a perfect balance of elements between production, arrangements, musicians and material. For Bernadette Peters, a show business veteran with over 20 years of experience on stage, screen and TV, that elusive chemistry was present on her very first solo recording experience and the result is an appetizing assortment of musical styles, from MOR to R&B to rock and a Top 40 single, "Gee Whiz."

The resulting success of Peters' self-titled MCA album and single, then, was no mere fluke, according to the effervescent comedienne cum singer. Carefully planned, but not calculated, the project had been in the back of Peters' mind for several years, but it wasn't until she met producer Brooks Arthur that she finally decided the timing was right.

"I've always had an interest in doing my own album, but the right elements never quite jelled together," said Peters. "Then, my agent contacted Brooks Arthur, and after talking for some time, we knew that we wanted to work together."

As an actress who has starred in such musical stage productions as *Gypsy*, *George M* (for which she won a Theatre Award citation), *Dames At Sea*, *La Strada*, *On The Town* and *Mack And Mabel* (the latter two of which garnered her Tony nominations), Peters is well known for her theatrical flair. Not surprisingly, she employed her role-playing talents and techniques in the making of the LP.

"Most of the songs were recorded live in the studio, and I would come in a different costume for each particular song we recorded," noted Peters gleefully. "That really helped me capture the exact mood of the song, but it was fun, too."

August 30, 1980

The ubiquitous Ms. Peters' show business career continues to move at breakneck pace. With the success of her debut LP and single "Gee Whiz" (which rose to #33 on the **Cash Box** Top 100 Singles chart) now behind her, the petite Peters is presently selecting material for her new album, while MCA Records is planning the imminent release of yet another single from the first collection.

However, the lady who began her career in television as a pre-teen on the *Horn and Hardhart Hour* has gone back to the medium in between albums (not to mention films). National audiences will be able to see her in the upcoming fall season appearing on such shows as *Merv Griffin*, the *Tonight Show*, the *Toni Tennille Show* and *Mike Douglas*, among others.

As for her evolving film career, Peters was in production on a new motion picture, entitled *Heartbeeps*, with another contemporary master of comedy by the name of Andy Kaufman, when the current Screen Actors Guild (and AFTRA) strike brought everything to a standstill. Undaunted, Peters has concentrated on other career activities. Already a top nightclub draw, Peters recently headlined in Reno and visited radio stations in support of her records as a self-described "tourette."

The B-52's
September 15, 1979

A B-52 is southern slang for the high, bouffant "beehive" hairdo worn by middle-age women who seem to be irretrievably stuck somewhere deep in the previous decade.

As such, it's the perfect pop-kitsch symbol for the B-52s, one of the most critically acclaimed pop culture-conscious bands to emerge on the recording scene in recent memory.

The group, originally from Athens, Georgia, attracted a groundswell of critical and grassroots fan support after numerous appearances in New York City rock clubs. Early this year, the B-52s were the object of a spirited bidding war, and they finally signed with Warner Brothers Records who recently released their fast-rising, self-titled debut album.

Three members of the group, Keith Strickland and Cindy and Ricky Wilson, are natives of Athens and the other B-52s, Fred Schneider and Kate Pierson, moved to the small Georgia town after living in New Jersey.

Their early songs included such instant classics as "Rock Lobster," "52 Girls," and "Killer Bees," which manage to blend lyrical references to camp mid-sixties movies and TV shows and science fiction with a distinctive, danceable rock backbeat.

But their popularity grew, and they signed on with Talking Heads manager Gary Kurfirst, who negotiated a deal with Warners early in 1979. By late spring, they were down in the Bahamas, recording their first album with producer Chris Blackwell at Compass Point Studios.

August 30, 1980

Eleven months after its release last year, the B-52s' debut album is still on the **Cash Box** album chart. The success of the LP, which has sold in excess of 400,000 units, is due largely to the strength of the single, "Rock Lobster." The song, released on both seven-inch and 12-inch configurations, received some radio airplay, but is generally recognized for having broken in dance-oriented rock clubs across the country.

Last fall, the group embarked on a U.S. tour with Talking Heads. In November they went to Europe, where they performed in London, Paris, Berlin, Hamburg, and Amsterdam. After three shows in Tokyo, the group made a guest appearance on *Saturday Night Live*, and then took time off to write material for a new LP, "Wild Planet," which will ship on Aug. 27. The album, which will include the single, "Private Idaho," was recorded in the spring at Compass Point Studios in Nassau, and was produced by the group with Rhett Davies. Chris Blackwell is the executive producer.

Joe Perry Project
April 26, 1980

As Joe Perry tells it, the former lead guitarist and founding member of Aerosmith was reluctant to leave the band he'd been part of for the past ten years, but his own musical evolution finally forced his hand. "I had to decide which way I was going to go," says Perry. "I wanted to do more writing and singing and playing, but Aerosmith had a way of doing things, and it was hard to change the system around." Perry notes that his break-up with the enormously successful Boston-based band was amicable. "It was me that changed, it wasn't them. I didn't want to leave the band, but I couldn't do the solo thing and remain in Aerosmith."

From the overdriven, blasting riff that opens the title tune on the Joe Perry Project's debut Columbia Records LP, "Let The Music Do The Talking," the scowling guitarist's commitment to "lots of energy" is unmistakeable.

One of the chief motivations for starting the Project, Perry says, was his desire to stop playing huge arenas, "where it didn't matter how good or how bad I played — all I had to do was show my face and turn my amp on." Even before he recorded the Project's debut album, Perry and the band began tightening up before enthusiastic audiences in Northeastern clubs. "I believe that a band that can play live and get a good reaction without anyone hearing their record first, is a band that's going to make it and last."

The most important thing about the Project, from Perry's point of view, is the opportunity it gives him to grow as a musician and vocalist. "Everything I'm doing is brand new," he says. "To go out and play lead while you're singing underneath it is not something too many people can do. It's a whole new skill that you've got to learn.

August 30, 1980

Perry, who was recently profiled by *Boston Magazine* as one of its 80 faces to watch in the '80s, toured steadily throughout the spring and early summer, both as a headliner and as a support act for Journey and Heart. The Project's performances were so good, in fact, that the album's first single, "Let The Music Do The Talking," went Top 40 on the **Cash Box** singles chart.

Perry will dedicate the next few months to working on material for his second LP, which will be called "Soldier of Fortune." The album will feature the Project's new lead singer, J. Mala, who joined the group in July following the departure of Ralph Mormon.

BERNADETTE PETERS
MCA Records

THE B-52'S
Warner Bros. Records

JOE PERRY PROJECT
Columbia Records

Achievements To Date

Bernadette Peters

LP/Singles	Highest Chart Position	Date	RIAA
"Bernadette Peters" (LP)	121 Pop	June 28, 1980	
"Gee Whiz" (45)	33 Pop	May 31, 1980	
"Heartquake" (45)	—	—	

The B-52s

LP/Singles	Highest Chart Position	Date	RIAA
"The B-52's" (LP)	67 Pop	10/6/79	—
"Rock Lobster" (45)	74 Pop	5/17/80	—

Joe Perry Project

LP/Singles	Highest Chart Position	Date	RIAA
"Let The Music Do The Talking" (LP)	50 Pop	—	—

THE S.O.S. BAND.

They certainly didn't take their time, but they certainly did it right. The first S.O.S. Band single ZS9 05522 was an immediate #1 smash. It's way past gold, and so is their album. JZ 36332 A big score on the Tabu label.

MANHATTANS.

The "After Midnight" album is a JC 36411 natural. Nine out of eleven songs are sweet ballads...real Manhattans music. The first single, "Shining Star" 1-11221 was a national Top-10 smash and it easily went gold. Now the album is also gold, and red hot with a new single, "Girl Of My Dreams" 1-11321

GLADYS KNIGHT & THE PIPS.

Gladys and her family are recording together again. And we're as delighted as their millions of fans. The "About Love" JC 36387 album, produced by Ashford and Simpson, is already among their best sellers. "Landlord" 1-11239 and "Taste Of Bitter Love" 1-11330 are two reasons why.

THE CLASH.

"London Calling" E2 36328 packed a lot of music onto two records. "Train In Vain (Stand By Me)," 9-50851 which was slipped in without mention on jacket or label, emerged as a single and a hit. (A first for The Clash in the U.S.) The two-record album is on its way to gold, and has sparked mass interest in the earlier Clash albums.

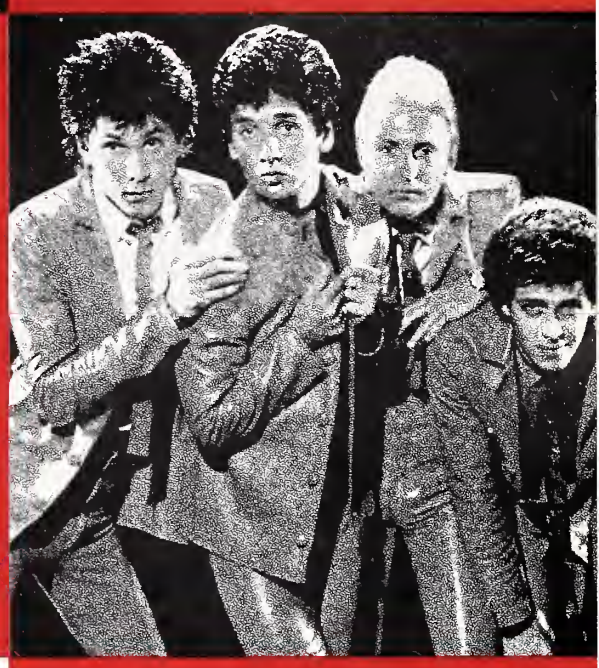
THE JOE PERRY PROJECT.

Former Aerosmith guitarist, Joe Perry, is off to a roaring start with his solo Project. His album JC 36388 is on the charts for months, and continues to sell at a steady clip.

Epic Tabu Give the gift of music.

THE ROMANTICS.

Some young bands have energy in place of songs. The Romantics have energy, songs, red jackets...everything. Their album on Nemperor JZ 36273 has captured the hearts of rock lovers everywhere, and it's one of the best-selling debuts of the year.



JUDAS PRIEST.

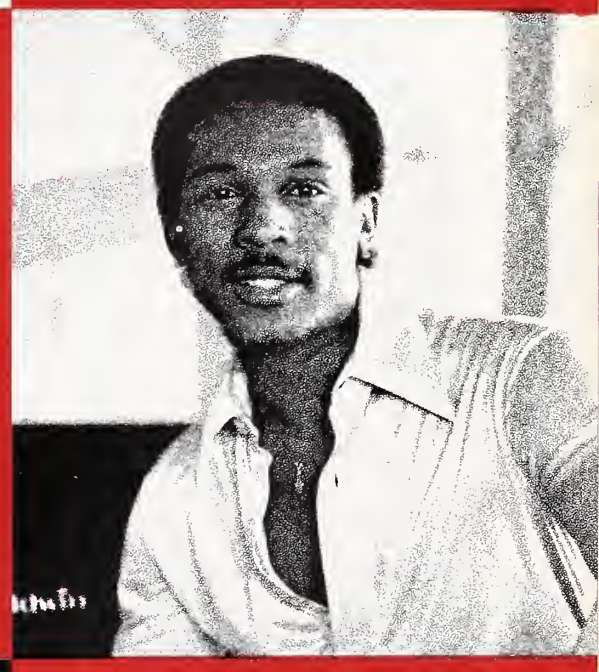
Five albums ago, Judas Priest released an album that was contrary to everything that was supposed to be happening in music. The album hit, and now Judas Priest is established as a leader of the heavy metal revival. "British Steel" JC 36443 is their newest and biggest hit album.

TOMMY TUTONE.

A hit before it was even released (#1 on the interoffice charts), Tommy Tutone is rapidly becoming a hit in the real world. JC 36372 "Angel Say No" 1-11278 was an FM hit, and made the national Top-40 charts. "Girl In The Back Seat" 1-11353 is another radio favorite, and the new single.

RODNEY FRANKLIN.

Rodney Franklin is a young pianist who Columbia felt had "the groove." For his second album, Rodney wrote a song called "The Groove," 1-11252 and it's become a staple of black radio. The album, "You'll Never Know," JC 36122 continues to outsell the single, indicating a big future for the man with the groove.



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NEW FACES TO WATCH

Rocky Burnette

August 2, 1980

EMI America recording artist Rocky Burnette feels it was no exaggeration to title his hot new LP, "The Son Of Rock And Roll." The 27-year-old son of singer Johnny ("You're Sixteen") Burnette and nephew of Dorsey ("Tall Oak Tree") Burnette was raised in Memphis as the heir to a rich rock 'n roll tradition. "I don't mean to sound conceited calling myself the son of rock 'n' roll, but of all the early rockers, Elvis never had a boy and the others all died before they could have any kids."

ROCKY BURNETTE
EMI America Records

HENRY PAUL BAND
Atlantic Records

PHOTOGLO
20th Century-Fox Records

Burnette's monicker was coined by Gene Vincent who, with Elvis Presley, Bill Black and Scotty Moore was a regular visitor at Rocky's childhood home. "My dad and uncle always had a gang of us kids around, and Gene Vincent would say, 'Ok, let's get these little sons of rock 'n' roll into the car."

In 1963, when Rocky was 11, his dad was killed in a freak boating accident in California, and he went to live with his uncle Dorsey. At the age of 14, Burnette was signed to a publishing deal writing songs for Acuff-Rose. He entered Bible school at the age of 18, but left before the end of his final term. After working with Mike Curb and ATV, where he recorded a few singles, Burnette went to London.

Burnette's luck began to change in England. "Bert Berman, who was with Essex Publishing, had invited me to audition some songs for him. When I got there, he put me together with this rockabilly group, The Pirates and Johnny Spence, whose lead singer was a little hoarse. They wanted me to gig with them that night, and I said that I'd love to but there's no time to rehearse, I don't know the tunes. Bert said, "Don't worry, your dad wrote all of them.' "

As Burnette tells it, the show at London's Marquee Club went down so well with the punk crowd that Berman signed him at once to Essex Publishing. "The first track we cut was 'Clown In Outer Space.' We cut 'Tired Of Toein' The Line' as the B-side, and then we switched it around. Three days later it was on the charts in England, and it's already sold over a million copies and been Top Five in 15 different countries."

Burnette signed his American deal in the same room in the EMI building where his father signed with the company 21 years ago. EMI today owns the entire Johnny Burnette catalog.

August 30, 1980

Burnette has certainly wasted no time in getting his career off the ground . . . or in proving that a fusion of rockabilly and pop is indeed a viable commercial commodity. His debut single, "Tired Of Toein' The Line," shot up to #6 on the **Cash Box** Top 100 Singles chart, after topping the charts in various territories overseas. And his debut LP, aptly-titled "The Son Of Rock And Roll," climbed to #55 on the **Cash Box** Top 100 Albums chart. Not too shabby for the first time out of the box.

EMI America, Burnette's label, has just released a second single from the album, entitled "Baby Tonight," but the 27-year-old singer/songwriter is already looking for new arenas to conquer . . . literally. Presently on a North American tour with Fleetwood Mac (a most prestigious supporting spot to be sure), Burnette is getting the sort of live exposure rarely given to a new act. A Fall tour with the Doobie Brothers should allow him to expand his following even more.

Henry Paul Band

July 7, 1979

It was with a certain degree of risk that Henry Paul left The Outlaws in the summer of 1977 to pursue his own musical vision. He had helped to found the group in 1971, and within a short time the band has developed a firm musical identity of its own. But three albums later, the singer-songwriter and guitarist decided to strike out on his own in search of a band that could play rock, blues, country and pop with the authoritative edge that sparked his former group. That quest is now fully realized on the Paul Band's Atlantic debut album, "Grey Ghost," which is currently in its eigth week on the **Cash Box** album charts.

After rejecting several offers to join existing bands, Paul began to audition new members for his group. He began by soliciting the services of Jim Fish, a guitarist from Albany, N.Y. and bassist Wally Dentz and drummer Bill Hoffman, natives of central Florida who had turned down opportunities to join The Outlaws years before. Guitarist Bill Grain and keyboardist Rapp completed the lineup. The personalities of the players were a prime consideration for their selection, Paul says. "Everybody was young, hungry, enthusiastic, outgoing, and easy to get along with. The band was everything I had hoped for."

Last fall, the group entered Miami's Criteria Studios to begin work on the "Grey Ghost" LP with producers Ron and Howie Albert, who would help the band cut such ballads as "So Long" and "Crossfire" in addition to rockers like "Foolin' " and "I Don't Need You No More." But the LP's signature cut is clearly the title song, a moving tribute to the late Ronnie Van Zandt that features multiple guitars, inspired vocals, and a tight rhythm section that brings the tune to a blistering climax.

Paul agrees that "Grey Ghost" is the most lyrically accessible tune on the album. "It's an easy song for people to relate to," he admits. "It's a very personal statement, and I put a lot of internal pressure on myself to pay tribute to Ronnie in a way that was fitting and dignified. Above all, it came from the heart." He added that the song was written as much for Ronnie as it was for the late singer's father, who is still alive.

August 30, 1980

The past year has proven to be a busy and successful period for the Henry Paul Band. Their debut album for Atlantic Records, "Grey Ghost" rode the **Cash Box** album chart for over three months, and helped build an eager audience for their follow-up LP, "Feel The Heat," which was released in late June. "Feel The Heat," was tabbed the #1 Most Added LP by the **Cash Box** Rock Album Programmer (RAP) Report on July 5 and tracks from the album are widely popular at AOR stations around the country.

The band has undergone two personnel changes. In January a second drummer, Monte Yoho, formerly of the Outlaws, joined original stickman Bill Hoffman to beef-up the Paul band's rhythm section. Soon after, guitarist/vocalist David Fiester replaced Jim Fish.

Photoglo

April 19, 1980

Five steady years of gigging in clubs in Los Angeles' South Bay area — playing everything from Steely Dan-influenced jazz to Poco-tinged country rock — has given Jim Photoglo an eclectic adult pop sound. The dues paying experience looks as though it is already reaping benefits as Photoglo's commercial, uptempo ballad, "We Were Meant To Be Lovers," has already reached the #82 bullet position on the **Cash Box** pop singles chart.

While the successful single and the young 20th Century-Fox recording artist's album are listed as solo projects, Photoglo's music is very much a joint effort. Ron Neary is Photoglo's composing partner and producer. The two met in 1974 while Photoglo was playing a club called Orville and Wilbur's in Manhattan Beach.

The young singer/songwriter's mainstream sound has also been influenced by a diverse musical background as well as the trendy club circuit. Photoglo, which means "son of light" in Greek, has always been surrounded by music as his immigrant mother and his sister and brothers all played instruments. Too small to play the guitar, at age five he began playing the ukelele. Another major part of his musical education was listening to "Mudbone," a Richard Pryor-like figure, who played low down Mississippi blues for the kids in Photoglo's Inglewood, Calif. neighborhood. Other sounds that contributed to Photoglo's musical roots include those of Elvis Presley, Sam Cooke and the Beatles.

August 30, 1980

Let's set the record straight. Photoglo is a person, not a group, as many radio listeners had somehow been led to believe after Jim Photoglo's first single, "We Were Meant To Be Lovers," began making its ascent into the Top 50. Capturing both the Adult Contemporary and pop audiences with his versatile musical range, Photoglo and his self-titled debut LP have achieved significant recognition throughout the radio and record communities since the beginning of the year.

The soft-voiced Los Angeles native has also made quite a splash on the tube of late, appearing on such a diverse assortment of music and variety shows as *The Midnight Special, The Merv Griffin Show, American Bandstand, Dinah!* and most recently, *The John Davidson Show*. If that isn't enough, he has also been featured in guest interview and DJ spots on a number of radio stations around the country.

Achievements To Date

Rocky Burnette

LP/Single	Highest Chart Position	Date	RIAA
"Tired Of Toein' The Line" (45)	6 Pop	8/2/80	—
"The Son Of Rock And Roll" (LP)	55 Pop	8/23/80	—
"Baby Tonignt" (45)	—	—	—

Henry Paul Band

LP/Single	Highest Chart Position	Date	RIAA
"Grey Ghost" (LP)	89 Pop	7/21/79	—
'Feel The Heat" (LP)	105 Pop	8/23/80	—

Photoglo

LP/Single	Highest Chart Position	Date	RIAA
"We Were Meant To Be Lovers" (45)	45 Pop	7/6/80	—
"Photoglo" (LP)	—	—	—

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NEW FACES TO WATCH

Teri DeSario
December 8, 1979

Newcomer Teri DeSario has found success on the pop chart with the aid of some pretty reputable Florida-based neighbors. H.W. Casey, K.C. of Sunshine Band fame, produced her new "Moonlight Madness" LP and sings duet with DeSario on the chart climbing "Yes I'm Ready" single (currently #51 bullet on the **Cash Box** pop singles chart), and Bee Gee Barry Gibb penned her first chart entry in 1978, "Ain't Nothing Gonna Keep Me From You."

While the Sunshine State kinship has opened some doors for DeSario, she has been sharpening her skills on the Miami music scene for some time. After leaving high school, the songstress played recorder and harp in a Renaissance group, and then began her professional career as a folk singer.

TERI DeSARIO
Casablanca Records

HIROSHIMA
Arista Records

GARY NUMAN
Atco Records

However she felt that the guitar detracted from her singing voice, and in 1976 she opted for a more commercial sound by joining a local jazz/pop group called Abacus. During a stint at a club, Bee Gee co-producer Albhy Galuten, a friend of DeSario's horn playing husband Bill Purse, saw the promising vocalist and ended up recording a demo tape with her.

Galuten ended up taking the tape to a Bee Gees recording session in France. Barry Gibb was intrigued by DeSario's voice and delivery, and later he wrote "Ain't Nothing Gonna Keep Me From You" which became the first single from DeSario's debut album on Casablanca, "Pleasure Train."

Enter K.C. who became infatuated with the record's sound. "I had known K.C. in jr. and sr. high school in Hialeah," said DeSario, "and he tried to find me through a Miami radio station that had added the record. Later I called him."

The result of the mini-high school reunion is an album called "Moonlight Madness," which features DeSario's musical virtuosity and K.C.'s production expertise. The cleanly produced LP contains intense disco workouts like the title tune, the funkified "Sell My Soul For You," the lilting R&B-oriented "Yes, I'm Ready" and a joyous remake of the Stevenson, Gaye and Hunter chestnut, "Dancing In The Streets."

August 30,1980

The pixieish Floridian came into the pop limelight in early 1980 via the help of longtime friend K.C., as the teen-oriented Barbara Mason chestnut, "Yes I'm Ready," achieved gold status and rose to #3 on the **Cash Box** Pop Singles Chart. The ballad also fared well on the B/C Singles chart, ending up in the Top 25.

While DeSario gained her first success with a soothing Top 40 duet, her brand new "Caught" LP is a complete turnaround, featuring a collection of rock 'n' roll numbers in the Pat Benatar mold.

Her decision to relocate from Miami, Fla. to Encino, Calif. has not only spawned a new lifestyle, but a new musical direction in which she comes out breathing fire on such hot rockers as "All I Wanna Do," "Standing On The Edge" and "Hittin' Below The Belt." A driving band, led by keyboard player/husband Bill Purse and flaming guitarist Richie Zito, add a new dimension to DeSario's multifaceted musical personality on "Caught."

Hiroshima
January 5, 1980

"We're atomic age kids," says Dan Kuramoto, leader of the nine-piece band known as Hiroshima. "That's our generation. Hiroshima was a situation where they dropped the ultimate kind of destructive weapon — but there's a city there today, there are people there today. And that's the whole point: the spirit of the people. Mankind is really an indestructable force. We got our name out of this concept."

Currently at #159 bullet on the **Cash Box** Top 200 album chart and #34 on the jazz chart with its debut self-titled Arista LP, the band offers a distinctive sound spawned in the multi-ethnic communities of Los Angeles — a combination of Latin, black, rock and oriental influences.

While seven members of the band are of Japanese ancestry, only one, Kuramoto's wife June, was actually born in Japan. Nevertheless, the Japanese influence is strong, with the incorporation of such traditional instruments as the 13-string koto, the shakuhachi (bamboo flute), the shamisen (Japanese lute), taiko (ceremonial drums) and various gongs, bells and other percussion instruments.

Still, the band doesn't see itself as playing Japanese music to American audiences. "Our band was formed on the concept that we wanted to address our music entirely to the experience of growing up multi-ethnically," Kuramoto explains.

Founded in 1974 by Kuramoto, who plays woodwinds, and his wife June, who is recognized in her own right as one of the top classical koto players in the country, the band had a varied background before landing a label deal with the assistance of Wayne Henderson, who also produced their album.

Also, in addition to playing and writing for the band (along with guitarist Peter Hata), Kuramoto wrote and arranged the music for the musical *Zoot Suit*.

August 30, 1980

In less than one year, Hiroshima has gone from an unknown band from the multi-ethnic neighborhoods of Crenshaw and East Los Angeles to one of the top debut acts in the jazz/r&b/fusion field. Featuring a unique sound constructed around such classical Japanese instruments as the koto, shakuhachi and taiko, plus contemporary jazz and rock instrumentation, the group's self-titled debut LP proved a significant breakthrough after years on the local bar/night club circuit.

Hiroshima's momentum began to build early in the year with a sold-out showcase stand at the Roxy in L.A., then continued with a 10-date swing through New York, Washington, D.C., Chicago, Cincinnati and Boston in March. The group's final appearance before re-entering the studio was the Playboy Jazz Festival in June.

Currently, the group is in the final stages of recording its second album, "Odori," which is slated for an early-October release. While a tour of Japan (with the possible addition of Hawaii and the Philippines) is set for January 1981, the band's enthusiasm is focused on its current LP project.

Gary Numan
March 1, 1980

Atco recording artist Gary Numan, whose electronic music spins stark tales of human alienation in a machine-made future, had his first electric revelation at the age of four. It occurred while he was communing with the most important mechanical servant of the electronic age — the television. "That's where I first saw an electric guitar," he recalls. "What fascinated me even then was that it had dials and was *plugged in*."

Seventeen years later, Numan arrived in New York, the electric nerve-center of America, fresh from last year's phenomenal success in his native England. He has had two number one albums in the U.K. — "Replicas" and "The Pleasure Principle" and two number one singles, "Are 'Friends' Electric?" and "Cars."

Numan's synthesizer melodramas, replete with references to android love, the pre-eminence of machines, and the presence of extra-terrestrial beings on Earth, ran counter to the back-to-basics realism of London's punk-wave scene. Ironically, Numan's original band, Tubeway Army, played straight-ahead punk rock "just as a way of getting signed up." Although Numan was still playing guitar in 1978, his initial exposure to the recording studio led to an experience which would change his career.

"I was just fooling with the Moog synthesizer in the studio, and I happened to hit on this certain sound which was very deep — it had the power of ten guitars just from pressing a button. From then on, I decided to play a synthesizer instead of guitar, or mix the two of them together."

What emerged from Numan's fascination with the mini-Moog was a dense, rhythmically hypnotic sound reminiscent of Robert Wyatt's Soft Machine and Syd Barrett's Pink Floyd — although Numan claims to have never heard their music. The ethereal, all-enveloping sound was the perfect vehicle for delivering Numan's fragmented, highly personal world-view.

August 30, 1980

Numan's popularity rose meteorically in the first part of 1980, buoyed by an extremely successful tour of the U.S. and Canada in support of the "Pleasure Principle" LP, which yielded the hit single, "Cars." The tour, which closed in Los Angeles in March, included a guest appearance on *Saturday Night Live*, giving his U.S. audience its first glimpse of the 21-year-old Atco recording artist.

Following the tour, the label reserviced Numan's first album, "Replicas," which was released domestically in 1979. During the spring, Numan and his group toured Japan, after which they returned to the studio to record a new LP. The album, which is called "Telekon," was produced by Numan and will ship in Sept.

Achievements To Date

Teri DeSario

LP/Single	Highest Chart Position	Date	RIAA
"Yes I'm Ready"(45)	3 Pop, 26 B/C	3/1/80, 3/29/80	Gold
"Moonlight Madness"(LP)	128 Pop	3/8/80	

Hiroshima

LP/Single	Highest Chart Position	Date	RIAA
"Hiroshima" (LP)	4 Jazz	2/23/80	—
	23 B/C	2/23/80	—
	52 Pop	3/22/80	
"Roomfull Of Mirrors"	—	—	—

Gary Numan

LP/Single	Highest Chart Position	Date	RIAA
"Replicas" (LP)	—	—	—
"The Pleasure Principle" (LP)	33 Pop	6/14/80	—
"Cars" (45)	4 Pop	6/14/80	—
"Are 'Friends' Electric?" (45)	96 Pop	6/28/80	—

The golden flight of the free bird continues

Rossington Collins Band

Leon Wilkeson | Barry Harwood | Derek Hess | Dale Krantz | Allen Collins | Gary Rossington | Billy Powell

Their debut album "ANYTIME, ANYPLACE, ANYWHERE"
features the hit single "DON'T MISUNDERSTAND ME". (MCA-41284)
Produced by Gary Rossington, Allen Collins and Barry Harwood.

MCA-5130

ON TOUR:

DATE	CITY				
9/11	Shreveport, LA	9/17	El Paso, TX	9/24	Lincoln, NB
9/12	Ft. Worth, TX	9/19	Norman, OK	9/26	Cedar Rapids, IA
9/13	Houston, TX	9/20	Tulsa, OK	9/27	Minneapolis, MN
9/15	Austin, TX	9/21	Kansas City, MO	9/28	Milwaukee, WI
9/16	Lubbock, TX	9/23	Wichita, KS	9/30	Detroit, MI

MCA RECORDS

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NEW FACES TO WATCH

Lipps Inc.
June 7, 1980

With the chart-topping success of "Funky Town," Steve Greenberg, known popularly as Lipps Inc., joins a select group of artists like Prince and Robin "M" Scott who are literally one-man hitmaking operations in the studio.

For Greenberg, who wrote, arranged, and played nearly all the instruments on the hit session, "overnight success" comes on the heels of nearly a decade of contributing to the Minneapolis music scene. His achievement is all the more remarkable in the light of the fact that he was a lifelong R&B fan in a city without an R&B scene. "I love R&B," says Greenberg, "and I don't get to hear any of it around here. So the only solution has been to play it myself."

The 28-year-old Greenberg first started playing drums at age 15 and, within three years, had produced his first studio session. A trip to L.A. did not result in a deal being made for the record. Undaunted, he returned to Minneapolis, and for six years was half of a local duo, Atlas and Greenberg.

Greenberg next launched the Discomobile, a state-of-the-art travelling disco system, and later became a partner in a production company that produced over 20 albums featuring regional talent. But Greenberg's first taste of creativity in solitude came after he broke his leg in a serious car accident. While convalescing, he wrote about 20 songs. The culmination of this activity came in March, 1979, when Greenberg recorded a tune called "Rock It," in which he played all the instruments. He pressed the record himself and watched it hit the top of the charts locally. Armed with retail and radio statistics, Greenberg again shopped around the majors and this time, after several close encounters with other labels, he struck a deal with Casablanca.

"They immediately jumped on the record and asked me if I had any more tunes," recalls Greenberg. "Even though I didn't, I said 'sure', after which I went home and wrote four more." One of those was "Funky Town," which featured Greenberg on drums, percussion, all keyboards and synthesizers, and guitar. Capping the session was the singing of Cynthia Johnson, whose exciting vocals offer ample evidence of her experience with both pop and gospel groups.

What happened from there is evident from a glance at the uppermost regions of the charts were "Funky Town" is number one. Lipps Inc., however, will not tour immediately on the strength of the hit. Greenberg, by mutual agreement with Casablanca, will devote the next couple of months to putting a second album in the can and will ready a touring band by September.

According to Greenberg, "The material will be in the same vein, with somewhat more of a leaning towards rock and jazz. But I brought a tape home of some of the tracks we've just finished working on, and I get the same feeling of excitement that I got when I first played "Funky Town" back. And, like 'Funky Town,' these tracks are turning out to be exactly as I heard them in my head."

August 30, 1980

Casablanca's recent Lipps (Potato) Chips promotion proved a tasty and fitting metaphor for the Minneapolis duo's success with the "Funkytown" single, as Lipps, Inc. is indeed, in the chips. Steven Greenberg and Cynthia Johnson have seen their infectious dancer remain at the #1 spot on the **Cash Box** Pop Singles chart for more than a month, and, while "Funkytown" also topped the B/C singles chart for two weeks during June, the R&B/Pop crossover track catapulted the "Mouth To Mouth" LP to the #5 slot on the B/C Album chart and #7 position on the Pop Album chart as well.

Johnson's powerful vocals, which were responsible for making "Funkytown" one of the premier disco cuts of the year, as well as a platinum record, can be heard once again on Lipps, Inc.'s upcoming album, "Pucker Up." The LP is set for release Sept. 9 and should prove to be a worthy successor to the gold selling "Mouth To Mouth."

Achievements To Date

Lipps, Inc.

LP/Single	Highest Chart Position	Date	RIAA Awards
Funkytown (45)	1 Pop, 1 B/C	5/24/80, 6/7/80	Platinum
Mouth To Mouth (LP)	5 B/C, 7 Pop	6/21/80, 6/21/80	Gold

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Los Angeles, CA 90046
(213) 650-8300
Don Wasley
VP of Artist Development

CHRYSALIS RECORDS
9255 Sunset Blvd.
Los Angeles, CA 90069
(213) 550-0171
Linda Carhart
Director of Artist Development
Lydia Sarno
Artist Development Coordinator

COLUMBIA RECORDS
51 W. 52 St.
New York, NY 10019
(212) 975-4321
Arma Andon
VP of Artist Development
Mickey Eichner
VP of Columbia East Coast Artist Relations

ELEKTRA/ASYLUM RECORDS
962 N. La Cienega
Los Angeles, CA 90069
(213) 655-8290
Mark Hammerman
Nat'l. Director of Artist Development

EPIC RECORDS
51 W. 52 St.
New York, NY 10019
(212) 975-4321
Al De Marino
VP of Artist Development
Lennie Petze
VP of A&R

JET RECORDS
9959 Beverly Grove Dr.
Beverly Hills, CA 90210
(213) 553-6801
Pat Siciliano
VP of Creative Services

MCA RECORDS
100 Universal City Plaza
Universal City, CA 91608
(213) 985-4321
Denny Rosencrantz
VP of A&R

MOTOWN RECORDS
6255 Sunset Blvd.
Hollywood, CA 90028
(213) 468-3500
Iris Gordy
VP - Creative
Shelly Berger
VP of Artist Relations

PHONOGRAM/MERCURY
810 Seventh Ave.
New York, NY 10019
(212) 399-7485
Joe Grossman
Nat'l. Promotions Director
George Knemeyer
Artist Relations Coordinator

POLYGRAM RECORDS
810 W. 53 St. @ Seventh Ave.
New York, NY 10019
(212) 399-7100
Jerry Jaffe
VP of Rock Department
Stu Fine
Director of A&R

PORTRAIT RECORDS
1801 Century Park W.
Los Angeles, CA 90067
(213) 556-4700
Jess Siroty
VP of Artist Development
Frank Rand
VP of A&R

RCA RECORDS
1133 Ave. of the Americas
New York, NY 10020
(212) 930-4000
Bob Beranato
Manager of Artist Development

RSO RECORDS
8335 Sunset Blvd.
Los Angeles, CA 90069
(213) 650-1234
Janis Lundy
Director of Artist Relations
Carole Meyers
Asst./Artist Relations

20TH CENTURY-FOX RECORDS
8544 Sunset Blvd.
Los Angeles, CA 90069
(213) 657-8210
Neil Portnow
President
Paula Jeffries
A&R Manager
Michael Stewart
A&R Producer
Brenda Geffner
Artist Relations

WARNER BROS. RECORDS
3300 Warner Blvd.
Burbank, CA 91510
(213) 846-9090
Bob Regehr
VP of Artist Development
Carl Scott
VP of Artist Relations

NEW FACES TO WATCH

JOE JACKSON

RAY, GOODMAN & BROWN

BENNY MARDONES

CHARLIE DORE

ROCKY BURNETTE

CAMEO

SCORPIONS

BRENDA RUSSELL

SYRETTA

ALI THOMSON

HENRY PAUL BAND

PATRICE RUSHEN

PAT BENATAR

DEF LEPPARD

The New Faces of Today are the Hitmakers of Tomorrow and Cash Box is with them from the beginning. Look to the Future in "New Faces To Watch", a weekly feature in Cash Box.

We've Got The New Hots!

Rocky Burnette

THE SON OF ROCK 'N ROLL

PRODUCED BY BILL HOUSE AND JIM SEITER
FOR HUMMINGBIRD PROD. LTD.

THE VAPORS

NEW CLEAR DAYS

PRODUCED BY VIC COPPERSMITH-HEAVEN

Chuck FRANCOUR

UNDER THE BOULEVARD LIGHTS

PRODUCED BY GEORGE TOBIN IN ASSOCIATION
WITH MIKE PIGGIRILLO
FOR G.T.P. PRODUCTIONS, INC.

Fischer-Z

GOING DEAF FOR A LIVING

PRODUCED BY MIKE HOWLETT

Give the gift

EMI AMERICA

ON EMI-AMERICA • UNITED ARTISTS RECORDS

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MERCHANDISING

SINGLES BREAKOUTS

Camelot — National
ALABAMA
AMBROSIA
TOM BROWNE
MICHAEL HENDERSON
ROSSINGTON COLLINS BAND

Wherehouse — Los Angeles
DEVO
JOHNNY LEE
KENNY LOGGINS
POCO
PAUL SIMON

Harmony House — Detroit
ENGLAND DAN SEALS
KINGS
POINTER SISTERS

Handleman — Atlanta
MICKEY GILLEY
DIANA ROSS
CARLY SIMON

Cavages — Buffalo
PAT BENATAR
KINGS
RAY, GOODMAN & BROWN

Tower — Seattle
CHICAGO
CHARLIE DANIELS BAND
ELECTRIC LIGHT ORCHESTRA
BOZ SCAGGS
WHITESNAKE

Lieberman — Kansas City
ELECTRIC LIGHT ORCHESTRA
LARRY GRAHAM
HALL & OATES
ROBERT JOHN
BENNY MARDONES
POCO
BOB SEGER

Poplar Tunes — Memphis
TYRONE DAVIS
MICHAEL HENDERSON
HIGH INERGY
ISLEY BROTHERS
ELTON JOHN
FRED KNOBLOCK
CARLY SIMON
PAUL SIMON
DIONNE WARWICK

King Karol — New York
IRENE CARA (old)
IRENE CARA (new)
NATALIE COLE
JERMAINE JACKSON
FRANCE JOLI
LENORE O'MALLEY
QUEEN
DIANA ROSS

Pickwick — Midwest
IRENE CARA
NATALIE COLE
AMY HOLLAND
MICHAEL JOHNSON
KINGS
BOZ SCAGGS
AL STEWART

Tower — San Francisco
MICKEY GILLEY
WAYLON JENNINGS
O JAYS

Galgano — Chicago
NATALIE COLE
FATBACK
BOOKER T. JONES
KINGS
STACY LATTISAW
QUEEN
DIONNE WARWICK
ZAPP

Sound Warehouse — San Antonio
PAT BENATAR
McFADDEN & WHITEHEAD
ALI THOMSON

Richman Bros. — Philadelphia
PAT BENATAR
PETER GABRIEL
GRANDMASTER FLASH
HALL & OATES
JERMAINE JACKSON
QUEEN
VAPORS
DIONNE WARWICK

Port O' Call — Nashville
IRENE CARA
CHARLIE DANIELS BAND
LARSEN-FEITEN BAND

ALBUM BREAKOUTS

Handleman — National
AC/DC
ALLMAN BROTHERS
ATLANTA RHYTHM SECTION
CRUSADERS
DIRT BAND
CRYSTAL GAYLE
HALL & OATES
RICK JAMES
MAZE featuring FRANKIE BEVERLY
"McVICAR"
STATLER BROTHERS
DIONNE WARWICK

Tower — Los Angeles
LARRY CARLTON
CHICAGO
KINGS
LA FLAVOUR
O'JAYS
MINNIE RIPERTON
RUBBER CITY REBELS
YELLOW MAGIC ORCHESTRA

King Karol — New York
ROBBIE DUPREE
O'JAYS
YELLOW MAGIC ORCHESTRA

Boatners — New Orleans
JAMES BROWN
DELLS
LTD
MELBA MOORE
O'JAYS
MINNIE RIPERTON
ROCKIE ROBBINS

Father's & Suns — Indianapolis
ALLMAN BROTHERS
AMERICA
ASHFORD & SIMPSON
PAT BENATAR
TOM BROWNE
MICHAEL HENDERSON
KINGS
O'JAYS
SEA LEVEL
WHITESNAKE

Korvettes — National
AIR SUPPLY
ALLMAN BROTHERS
PAT BENATAR
BLACK ROSE
HALL & OATES
RICK JAMES
EDDIE MONEY
SEA LEVEL
DIONNE WARWICK
"WINNERS"

Independent — Denver
A TASTE OF HONEY
AC/DC
ALLMAN BROTHERS
DEODATO
DYNASTY
HALL & OATES
KINGS
POINTER SISTERS
TIM WEISBERG
YELLOW MAGIC ORCHESTRA

Poplar Tunes — Memphis
CAMERON
CARS
MICHAEL HENDERSON
"HONEYSUCKLE ROSE"
O'JAYS
POCO

Sound Unlimited — Chicago
ALLMAN BROTHERS
PAT BENATAR
TOM BROWNE
RODNEY DANGERFIELD
CHARLIE DANIELS BAND
"McVICAR"
O JAYS
ONE WAY featuring AL HUDSON
TEDDY PENDERGRASS
ROXY MUSIC

Camelot — National
AC/DC
ASHFORD & SIMPSON
PAT BENATAR
GEORGE BENSON
CHARLIE DANIELS BAND
KINKS
TEDDY PENDERGRASS
ELVIS PRESLEY
QUEEN
"XANADU"

Tower — Campbell
HORSLIPS
"McVICAR"
SPLIT ENZ

Cavages — Buffalo
ALLMAN BROTHERS
ASHFORD & SIMPSON
O'JAYS
TEDDY PENDERGRASS

Port O' Call — Nashville
PAT BENATAR
LARRY CARLTON
CHICAGO
KERRY LIVGREN
EDDIE MONEY
NANTUCKET
O'JAYS
SEA LEVEL

National Record Mart — Pittsburgh
ALLMAN BROTHERS
PAT BENATAR
GEORGE BENSON
CHARLIE DANIELS BAND
HALL & OATES
LOVE AFFAIR
DIONNE WARWICK

Pickwick — National
AC/DC
"CADDYSHACK"
LARRY GRAHAM
MAZE featuring FRANKIE BEVERLY
"McVICAR"
TEDDY PENDERGRASS
STATLER BROTHERS

Harvard Coop — Boston
ALLMAN BROTHERS
AMERICA
MINK DeVILLE
SPLIT ENZ

Tower — Seattle
ALLMAN BROTHERS
PAT BENATAR
CARS
CHEVY CHASE
JON & VANGELIS
PAUL SIMON

Soul Shack — Washington D.C.
O'JAYS
QUEEN
MINNIE RIPERTON

Gary's — Virginia
AIR SUPPLY
ALLMAN BROTHERS
ATLANTA RHYTHM SECTION
PAT BENATAR
GEORGE BENSON
"FAME"
PETER GABRIEL
HALL & OATES
MAZE featuring FRANKIE BEVERLY
"McVICAR"
ROSSINGTON COLLINS BAND

1812 Overture — Milwaukee
ALLMAN BROTHERS
PAT BENATAR
HALL & OATES
RICK JAMES
KINGS
MINNIE RIPERTON
SPLIT ENZ
VAPORS
WHITESNAKE
YIPES!!

Alta — Phoenix
CAMERON
DIRT BAND
DYNASTY
"EMPIRE STRIKES BACK"
BENNY MARDONES
MAZE featuring FRANKIE
BEVERLY
MOTELS
EDDIE RABBITT

Peaches — Philadelphia
ALLMAN BROTHERS
PAT BENATAR

Oz — Atlanta
PAT BENATAR
ENGLISH BEAT
HALL & OATES
O'JAYS
VAPORS

PB One Stop — St. Louis
ALLMAN BROTHERS
TEDDY PENDERGRASS

TOP SINGLE BREAKOUT OF THE WEEK

SWITCHIN' TO GLIDE — THE KINGS — ELEKTRA

TOP ALBUM BREAKOUT OF THE WEEK

REACH FOR THE SKY — THE ALLMAN BROS. BAND — ARISTA

WHAT'S IN-STORE

DYNAMITE IN L.A. — Cotillion/Atlantic recording artist **Stacy Lattisaw** recently made an in-store appearance at **Delicious Records** in Los Angeles where she autographed pictures and albums for her fans. The 13-year-old singer has been making a series of in-store appearances in support of her second LP, "Let Me Be Your Angel."

NIPPER KNOWS BEST — RCA Records' first release in its "Best Buy" series, 36 albums bearing a suggested retail list of $5.98, has met with spectacular success, with initial sales from the June release totalling more than 700,000 units, according to **Frank O'Donnell**, national field merchandising manager. O'Donnell stated that all 36 titles had been culled from RCA's catalog, where they had been selling at a $7.98 list, and that initial orders at the lower price for many of the titles had sold as much as six times what had been sold in all of 1979 as $7.98 albums. Albums included in the "Best Buy" series include product by **Waylon Jennings, Dolly Parton, Elvis Presley, Jefferson Starship, Henry Mancini** and others. In closing, O'Donnell said, "Our success on this first release has been so great, we are planning to release another 48 titles in September."

LOVE IS FAIR — In support of **Barbara Mandrell**'s new album, MCA is offering the following merchandising aids: 1x1 front boards, 2x2 album cover blow-ups and header card country displays. In multi-product displays, there will be a 3x4 country poster, 1x1 country front board and multi-use header card/counter display, including a brochure holder and current catalog brochure.

RECORD BAR ACTIVITIES — Polydor recording artist **Benny Mardones** appeared in-store at the Southlake Mall **Record Bar** in Morrow, Ga. on Aug. 8 to greet fans and sign autographs . . . At the Cincinnati, Ohio store, a drawing was held in a **Tommy Tutone** promotion for 57 winners. Each one received a Tutone LP, a t-shirt and a key. The holder of the key that opened a two-tone '57 Chevy won the car . . . A Maxell/Savoy "Take the music with you" promotion in the Greenville, N.C. store, had the customers guessing how many Maxell tapes and Savoy tape cases were in a Honda parked in front of the store. The winner received 100 gallons of gas . . . "**Devo** Day" at **Tracks** in Norfolk, Va. brought some 700 fans out to greet the group. Devo signed LPs and sunglasses for the fans . . . And lastly, in the Rocky Mount, N.C. Record Bar, the giveaway in a "Get High Mileage with Maxell/Savoy" promotion was a ten-speed bicycle. All Maxell and Savoy product was on sale for 20% off for the promotion.

MCA'S MAC ATTACK — With the McDonald's Hamburgers "Easy Pickin's Quiz" in full swing, so, too, is MCA's Special Offer that is attached to the bottom of the quiz. MCA is offering a coupon good for $2 off the original soundtracks from *Xanadu* and *Smokey and the Bandit II*. The coupons are good at all participating California Wherehouse stores. According to **Ann Seifert**, advertising clerk for Wherehouse, the response to date has been very good.

AND THE WINNER IS — DJ's Records, based in Seattle, Wash., is offering "Elvis Aron Presley, 25th Anniversary" set to one of its 22 store managers as the grand prize for a contest seeking the best Elvis store display. Good luck managers!

ROCK 'N' ROLL EXPO — On Sept. 27-29, KWST/Los Angeles will be presenting the first annual "Rock 'n' Roll Retail Fair" at the Hollywood Palladium. Admission will be $1.06 and the concept is a three-day exhibition that will allow retailers, manufacturers and distributors to expose new releases and Christmas promotions. The event will take on a "Trade Show" atmosphere and will be suggesting to the public that music is a good gift to give. K-WEST will be doing some heavy promotions on the air, as well as ads through the L.A. *Times*, *Herald Examiner*, all the college newspapers and other outlets. There will also be live entertainment on hand, including the **Naughty Sweeties, Russia, The Pop** and **The Troops**. Stay tuned for more on the "Rock 'n' Roll Fair."

THE CAVAGE PATCH — Radio station WBLK/Buffalo, in conjunction with Warner Bros. Records and Cavage's Records, has printed up 5,000 **Larry Graham** dollars with the singer's face instead of **Thomas Jefferson**'s. This promotion is titled the "One In A Million" contest, and WBLK air personalities will be calling out some of the sequenced numbers over the air. All the listener holding one of these bucks has to do is call the station within two minutes to receive $20 from Graham. There will be 20 $20 winners and Cavage's has store displays and time buys to help this contest along . . . Atlantic records, together with Cavage's Records and local radio station WZIR/Buffalo, is having an **AC/DC** "Back In Black" contest. To be eligible, just go into a Cavage's store and fill out an entry blank and the grand prize is transportation to and from school on the first day in a brand new "Black Limousine."

REGIONAL BREAKOUTS — *Honeysuckle Rose* soundtrack in the Midwest and South . . . **Minnie Riperton** in the West and Midwest . . . **Nervous Eaters** in the East and Midwest . . . **Third World** showing some action in the West . . . and **Paul Simon** is breaking out everywhere.

FOR QUICK COVERAGE — Send items and photos for What's In-Store to **Cash Box**, 6363 Sunset Blvd., suite 930, Los Angeles, Calif. 90028. **linda arditi**

ROCKIE AT PEACHES — *A&M recording artist Rockie Robbins recently visited Miami as part of a national tour in support of his "You And Me" LP. While in Miami, Robbins dropped in on a Peaches store, where he autographed a special display featuring his album's graphics. Pictured are (l-r): Al Compton, store manager; Mark Siegal; staff member; Richard Pachter, A&M; Jerry Silhan, RCA branch manager; Veta Victorian, A&M; Robbins; and three unidentified Peaches staffers.*

Series Of FBI Raids Net Thousands Of Counterfeit Elvis Presley Records

(continued from page 5)

warrant on Aug. 15 at the home of John Greco, whose residence was listed as 41 Annadale Road.

According to reports, approximately 50,000 albums, EPs and singles as well as business records showing the extent of his world-wide operation were seized from the basement of Greco's home. Working under the name of R.T.O. Records, Greco was the target of the investigation as an alleged major distributor of bootleg recordings of Presley and other artists. The street value of the seized product has not been determined.

According to the FBI, many of the Elvis bootleggers operate through mail order "fan clubs" to distribute their illicit merchandise. The investigation also revealed the bootleg product not only is often of inferior sound quality, but also that bootleggers steal each others material, repackage it, and claim to have "new and unheard" versions of Presley songs.

Many bootleggers also claim to have remixed the sounds or to have used studio musicians to alter existing recordings and create a bogus "unheard before" lost treasure of Elvis.

Making Headway

These ongoing FBI/RIAA investigations and subsequent busts have been making headway into the problem of record piracy, counterfeiting and bootlegging, according to Yarnell.

"The FBI has been taking very effective action over the years since the passage of the copyright law for sound recording," he said. "There have also been a growing number of local enforcement agencies that have not only become increasingly interested in the situation, but increasingly effective as well. We're not licking the problem, but we are making progress."

The FBI in Memphis is currently reviewing all the materials seized and information gathered in the Memphis bust to determine what charges — if any — are to be brought against distributors. Prosecution of these possible charges will be handled by assistant attorney Wilson.

SoundShop Launches New Production Arm

NASHVILLE — The SoundShop Inc., an audio and music production company here, has branched into the field of producing and marketing radio station IDs, according to company president Craig Deitschmann. Ted Johnson, recently named director of the broadcast operations for the company, will be responsible for launching and directing the SoundShop's entry into this new facet of the business.

"There is a big market in this country for the production of high quality station IDs in a variety of musical styles," Deitschmann said. "We are confident that our long experience in the production of commercial music at The SoundShop, coupled with Ted's experience in the radio field will fill the industry's current need for the production of successful station IDs."

Prior to his affiliation with The SoundShop, Johnson was president of North American Communications and worked with JAM Creative Productions, Inc. in Dallas. He was also with WSM Radio here for 10 years as assistant program director and music director.

Annual FICAP Banquet Scheduled For Mid-October At Nashville Hyatt

NASHVILLE — The Federation of International Country Air Personalities (FICAP) will host its annual banquet Oct. 17 at the Hyatt Regency here, with cocktails beginning at 6:00 p.m. and the dinner and awards presentation at 7:00 p.m. (CDT).

In addition to the induction of two country music personalities into the Country Music Disc Jockey Hall of Fame, participants will also be able to view a showcase presented by CBS Records. Artists included in the show will be Lacy J. Dalton, Bobby Bare, Moe Bandy and Joe Stampley and Crystal Gayle. Tickets for the banquet and show will be $25 and may be ordered from the FICAP office, 1201 16th Ave. S., Nashville, Tenn. 37212.

Hyatt Headquarters

This year FICAP will use the Hyatt as headquarters for the entire week of the convention. An information booth will be located in the lobby and a hospitality suite open to radio and industry representatives will be located in the hotel.

During the banquet new board members Les Acree, WMC; Ralph Emery, WSM; and Tom T. Hall, "Pop Goes The Country," as well as the new lifetime members Freddie Hart and Larry G. Hudson will be introduced.

READY FOR THE ROAD — *Orlando artist Leon Everette is gearing up for a little bit of road work in conjunction with the release of his new album, "I Don't Want To Lose." Pictured discussing tour plans are (l-r): Dave Barton, agent with Dick Blake International; Carroll Fulmer; Everette's manager and owner of the Orlando label; Everette; and Dick Blake, president of Dick Blake International, Everette's booking agency.*

McDOWELL ROCKS 'EM AT THE STOCKYARDS — *Epic artist Ronnie McDowell recently performed to a packed house at one of Nashville's newest and largest restaurants, Stockyards. Pictured* ***kneeling*** *are (l-r): Phil Graham, writer relations, BMI and Jim Kemp, Epic product manager, CBS Records, Nashville. Shown* ***standing*** *are (l-r): Mary Ann McCready, director, artist development, CBS, Nashville; Al DeMarino, vice president, artist development, E/P/A; Joe Casey, director, promotions CBS, Nashville; Buddy Killen, McDowell's producer; McDowell; and Rick Blackburn, vice president and general manager, CBS, Nashville.*

Daniels And Band, Rogers And Gatlin Sweep Nominations In CMA Awards

NASHVILLE — The Charlie Daniels Band led the nominations for the upcoming Country Music Assn. (CMA) Awards as a finalist in five categories, while Kenny Rogers and Larry Gatlin and the Gatlin Brothers Band came in a close second with nominations in four categories each.

The Daniels band was nominated for Entertainer of the Year, Single of the Year ("In America"), Song of the Year ("In America"), Vocal Group of the Year and Instrumental Group of the Year by the 4,900 member association.

Rogers scored nominations for Entertainer of the Year, Single of the Year ("Coward Of The County"), Album of the Year ("Kenny") and Male Vocalist of the Year.

Gatlin and band scored nominations for Entertainers of the Year, Single of the Year ("All The Gold In California"), Vocal Group of the Year and Instrumental Group of the Year.

The complete list of finalists and their respective categories for the upcoming awards show, which will air live Oct. 13, beginning at 8:30 p.m. (CDT) on the CBS television network was as follows:

Entertainer of the Year — The Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, Barbara Mandrell, Willie Nelson and Kenny Rogers.

Single of the Year — "All The Gold In California," Larry Gatlin and the Gatlin Brothers Band, Columbia; "Coward Of The County," Kenny Rogers, United Artists; "Good Ole Boys Like Me," Don Williams, MCA; "He Stopped Loving Her Today," George Jones, Epic; and "In America," The Charlie Daniels Band, Epic.

Album of the Year — "Coal Miner's Daughter," original motion picture soundtrack, MCA; "Just Good Ol' Boys," Moe Bandy and Joe Stampley, Columbia; "Kenny," Kenny Rogers, United Artists; "Roses In The Snow," Emmylou Harris, Warner Bros.; and "There's A Little Bit Of Hank In Me," Charley Pride, RCA.

Song of the Year — "Coward of the County," Roger Bowling/Billy Edd Wheeler, Sleepy Hollow Music; "Good Ole Boys Like Me," Bob McDill, Hall-Clement Publ.; "He Stopped Loving Her Today," Bobby Braddock/Curly Putman, Tree International; "In America," Charles Hayward/William Joel DiGregorio/Charlie Daniels/John Thomas

(continued on page 26)

Atlanta's NARAS To Sponsor Industry Buffet

ATLANTA — The Atlanta Chapter of the National Academy of Recording Arts and Sciences (NARAS) will be co-sponsoring a "Buffet With the Stars" on Sept. 17 in conjunction with Georgia Music Week. The Century City Hotel here will be the site of the dinner, which begins at 7:00 p.m. (EDT).

The dinner, which will honor Georgia artists and music industry personnel, is being co-sponsored by the Commercial Music/Recording Program at Georgia State University, and is being funded in part by a grant from the 3M Company.

Honored guests will include Bill Lowery of the Lowery Group of Music Publishers; Joel Katz of Katz and Weissman attorneys; Capitol artist Dianne Pfieffer; songwriter William Bell; Albert Coleman, conductor of the Atlanta Pops; Buddy Buie and Ernie Geller representing the Atlanta Rhythm Section; Bruce Blackman and Korona from the United Artists label; Bobby Whitlock, formerly of Derek and the Dominoes and Delaney and Bonnie, now staff songwriter for Peer-Southern Publishing; Mercury artist Mylon LeFevre; Georgia's Lt. Governor Zell Miller; Alex Hodges and Carole Kinzell representing the Empire Booking Agency; Arista recording artist Chuck Leavell from Sea Level and RCA Records executive Charlie Hall.

RAAB SPOTS HUNLEY — *The recent Jamboree in the Hills in Brush Run State Park, St. Clairsville, Ohio which attracted some 43,000 people, gave WEEP/Pittsburgh's Joel Raab ample opportunity to track down country celebrities and get some exclusive interviews. Here Raab (r) chats with Warner Bros. artist Con Hunley (l).*

COUNTRY

TOP 75 ALBUMS

		Weeks On Chart	
1	**URBAN COWBOY** ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	1	16
2	**HORIZON** EDDIE RABBITT (Elektra 6E-276)	2	8
3	**MY HOME'S IN ALABAMA** ALABAMA (RCA AHL 1-3644)	3	9
4	**MUSIC MAN** WAYLON JENNINGS (RCA AHL 1-3602)	4	13
5	**ROSES IN THE SNOW** EMMYLOU HARRIS (Warner Bros. BSK 3422)	5	15
6	**FULL MOON** CHARLIE DANIELS BAND (Epic FE-36571)	15	4
7	**GIDEON** KENNY ROGERS (United Artists LOO-1035)	7	21
8	**SAN ANTONIO ROSE** WILLIE NELSON & RAY PRICE (Columbia 36476)	9	12
9	**THAT'S ALL THAT MATTERS TO ME** MICKEY GILLEY (Epic JE 36492)	10	5
10	**HABITS OLD AND NEW** HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	6	12
11	**LACY J. DALTON** LACY J. DALTON (Columbia JC-36322)	11	23
12	**TOGETHER** THE OAK RIDGE BOYS (MCA 3220)	13	27
13	**IT'S HARD TO BE HUMBLE** MAC DAVIS (Casablanca NBLP 7207)	14	25
14	**GREATEST HITS** WAYLON JENNINGS (RCA AHL 1-3378)	8	71
15	**COAL MINER'S DAUGHTER** ORIGINAL SOUNDTRACK (MCA-5107)	16	24
16	**WHERE DID THE MONEY GO?** HOYT AXTON (Jeremiah JG 5001)	17	6
17	**STARDUST** WILLIE NELSON (Columbia JC 35305)	19	122
18	**MILSAP MAGIC** RONNIE MILSAP (RCA AHL 1-3563)	20	22
19	**10TH ANNIVERSARY** STATLER BROTHERS (Mercury SRM 1-5027)	29	3
20	**ASK ME TO DANCE** CRISTY LANE (United Artists LT-1023)	21	17
21	**THE GAMBLER** KENNY ROGERS (United Artists UA-LA 934-H)	22	90
22	**KENNY** KENNY ROGERS (United Artists UA-LWAK-979)	23	49
23	**FRIDAY NIGHT BLUES** JOHN CONLEE (MCA MCA-3246)	12	9
24	**STRAIGHT AHEAD** LARRY GATLIN (Columbia JC 36250)	24	16
25	**BRONCO BILLY** ORIGINAL SOUNDTRACK (Elektra 5E-512)	25	11
26	**GREATEST HITS** LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	26	10
27	**THERE'S A LITTLE BIT OF HANK IN ME** CHARLEY PRIDE (RCA AHL 1-3548)	18	27
28	**DALLAS** FLOYD CRAMER (RCA AHL 1-3613)	28	16
29	**THE BEST OF EDDIE RABBITT** EDDIE RABBITT (Elektra 6E-235)	37	44
30	**HEART & SOUL** CONWAY TWITTY (MCA 3210)	40	17
31	**SOMEBODY'S WAITING** ANNE MURRAY (Capitol SOO-12064)	31	18
32	**DOLLY, DOLLY, DOLLY** DOLLY PARTON (RCA AHL 1-3546)	27	27
33	**THE CHAMP** MOE BANDY (Columbia JC 36487)	30	9
34	**I'VE GOT SOMETHING TO SAY** DAVID ALLAN COE (Columbia JC 36489)	32	9
35	**CACTUS AND A ROSE** GARY STEWART (RCA AHL 1-3627)	35	5
36	**A LEGEND AND HIS LADY** EDDY ARNOLD (RCA AHL 1-3606)	36	11
37	**ONLY LONELY SOMETIMES** TAMMY WYNETTE (Epic JE 36485)	34	8
38	**YOUR BODY IS AN OUTLAW** MEL TILLIS (Elektra 6E-271)	33	14
39	**DOUBLE TROUBLE** GEORGE JONES & JOHNNY PAYCHECK (Epic JE 35783)	39	7
40	**THE BEST OF** JERRY JEFF WALKER (MCA MCA-5128)	42	9
41	**WITH LOVE** MARTY ROBBINS (Columbia JC 36507)	41	7
42	**THE BEST OF DON WILLIAMS: VOL. II** DON WILLIAMS (MCA 3096)	45	68
43	**BUT WHAT WILL THE NEIGHBORS THINK** RODNEY CROWELL (Warner Bros. BSK 3407)	38	6
44	**WHISKEY BENT AND HELL BOUND** HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	48	43
45	**TEN YEARS OF GOLD** KENNY ROGERS (United Artists UA-LA 835-H)	47	133
46	**JOHN ANDERSON** JOHN ANDERSON (Warner Bros. BSK 3459)	51	5
47	**ED BRUCE** ED BRUCE (MCA MCA-3242)	63	11
48	**MAKE A LITTLE MAGIC** THE DIRT BAND (United Artists LT-1042)	50	5
49	**SUSIE** SUSIE ALLANSON (United Artists LT-1059)	49	4
50	**I BELIEVE IN YOU** DON WILLIAMS (MCA MCA-5133)	66	2
51	**WILLIE AND FAMILY LIVE** WILLIE NELSON (Columbia KC-2-35642)	61	60
52	**IN MY DREAMS** JOHNNY DUNCAN (Columbia JC 36508)	52	4
53	**THE WAY I AM** MERLE HAGGARD (MCA MCA-3229)	56	19
54	**THE ELECTRIC HORSEMAN** ORIGINAL SOUNDTRACK (Columbia JS 36327)	44	43
55	**THE PILGRIM** LARRY GATLIN (Columbia PC-36541)	43	7
56	**DOWN & DIRTY** BOBBY BARE (Columbia 36323)	46	25
57	**THE LEDBETTER OLYMPICS!** JERRY CLOWER (MCA MCA-3247)	53	9
58	**ENCORE** JEANNE PRUETT (IBC 1001)	58	36
59	**GREATEST COUNTRY HITS OF THE '70s** VARIOUS ARTISTS (Columbia JC 36549)	55	6
60	**¾ LONELY** T.G. SHEPPARD (Warner/Curb BSK-3353)	60	67
61	**LOVE IS ALL AROUND** SONNY CURTIS (Elektra 6E-283)	54	4
62	**NEW YORK WINE, TENNESSEE SHINE** DAVE & SUGAR (RCA AHL 1-3623)	64	10
63	**ONE MAN, ONE WOMAN** JIM ED & HELEN (RCA AHL 1-3562)	57	11
64	**A SURE THING** FREDDIE HART (Sunbird ST 50100)	69	3
65	**VOLUNTEER JAM VI** CHARLIE DANIELS BAND (Epic KE 2-36438)	65	2
66	**SMOKEY AND THE BANDIT II** VARIOUS ARTISTS (MCA MCA-6101)	—	1
67	**BLUE KENTUCKY GIRL** EMMYLOU HARRIS (Warner Bros. BSK-3318)	67	3
68	**EYES** EDDY RAVEN (Dimension DL-5001)	68	2
69	**ELVIS ARON PRESLEY** (RCA CPL8-3699)	—	1
70	**YOU CAN GET CRAZY** BELLAMY BROTHERS (Warner/Crub BSK 3408)	70	28
71	**MISS THE MISSISSIPPI** CRYSTAL GAYLE (Columbia JC-36203)	59	49
72	**THE BEST OF RIDES AGAIN** STATLER BROTHERS (Mercury SRM 1-5024)	62	33
73	**AFTER HOURS** JOE STAMPLEY (Epic JE 36484)	73	9
74	**ORION COUNTRY** ORION (Sun 1019)	72	8
75	**THE OAK RIDGE BOYS HAVE ARRIVED** THE OAK RIDGE BOYS (MCA-AY 1135)	74	74

CASH BOX TOP 100 COUNTRY

August 30, 1980

			8/23	Weeks On Chart
1	COWBOYS AND CLOWNS/ MISERY LOVES COMPANY	RONNIE MILSAP (RCA PB-12006)	2	11
2	LOOKIN' FOR LOVE	JOHNNY LEE (Elektra E-47004)	8	7
3	LOVE THE WORLD AWAY	KENNY ROGERS (United Artists UA-X1359-Y)	3	10
4	CRACKERS	BARBARA MANDRELL (MCA MCA-41263)	5	11
5	I'VE NEVER SEEN THE LIKES OF YOU	CONWAY TWITTY (MCA MCA-41271)	6	10
6	DRIVIN' MY LIFE AWAY	EDDIE RABBITT (Elektra E-46656)	1	11
7	MISERY AND GIN	MERLE HAGGARD (MCA MCA-41255)	9	9
8	THAT LOVIN' YOU FEELIN' AGAIN	ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 49262)	11	10
9	(YOU LIFT ME) UP TO HEAVEN	REBA McENTIRE (Mercury 57025)	10	11
10	MAKING PLANS	PORTER WAGONER & DOLLY PARTON (RCA PB-11983)	13	11
11	OLD FLAMES CAN'T HOLD A CANDLE TO YOU	DOLLY PARTON (RCA PB-12040)	14	7
12	OVER	LEON EVERETTE (Orlando ORC-107)	12	14
13	CHARLOTTE'S WEB	THE STATLER BROTHERS (Mercury 57031)	15	8
14	HEART OF MINE	THE OAK RIDGE BOYS (MCA MCA-41280)	19	7
15	LET'S KEEP IT THAT WAY	MAC DAVIS (Casablanca NB 2286)	21	7
16	IT'S TOO LATE	JEANNE PRUETT (IBC IBC 00010)	17	10
17	THAT'S WHAT I GET FOR LOVING YOU	EDDY ARNOLD (RCA PB-12039)	18	10
18	DO YOU WANNA GO TO HEAVEN	T.G SHEPPARD (Warner/Curb WBS-49515)	22	6
19	THE BEDROOM	JIM ED BROWN & HELEN CORNELIUS (RCA PB-12037)	23	8
20	GOOD LOVIN' MAN	GAIL DAVIES (Warner Bros. WBS 49263)	24	10
S	21 LOVING UP A STORM	RAZZY BAILEY (RCA PB-12062)	28	6
	22 YESTERDAY ONCE MORE	MOE BANDY (Columbia 1-11305)	29	6
	23 THE LAST COWBOY SONG	ED BRUCE (MCA MCA-41273)	26	9
	24 HE'S OUT OF MY LIFE	JOHNNY DUNCAN & JANIE FRICKE (Columbia 1-11312)	27	8
	25 STAND BY ME	MICKEY GILLEY (Asylum/Full Moon E-46640)	4	14
	26 EVEN COWGIRLS GET THE BLUES	LYNN ANDERSON (Columbia 1-11296)	31	8
S	27 FADED LOVE	WILLIE NELSON & RAY PRICE (Columbia 1-11329)	33	4
	28 BRING IT ON HOME	BIG AL DOWNING (Warner Bros. WBS-49270)	32	7
S	29 PUT IT OFF UNTIL TOMORROW/ GONE AWAY	THE KENDALLS (Ovation OV-1154)	35	6
	30 FREE TO BE LONELY AGAIN	DEBBY BOONE (Warner/Curb WBS-49281)	36	6
S	31 RAISIN' CAIN IN TEXAS	GENE WATSON (Capitol P-4898)	40	6
	32 IF THERE WERE NO MEMORIES	JOHN ANDERSON (Warner Bros. WBS-49275)	41	6
	33 WHEN	SLIM WHITMAN (Epic/Cleveland Int'l. 9-50915)	43	5
	34 THANK YOU, EVER LOVIN'	KENNY DALE (Capitol P-4882)	34	11
	35 LOVE IS ALL AROUND	SONNY CURTIS (Elektra E-46663)	42	7
	36 HELLO DADDY, GOOD MORNING DARLING	MEL McDANIEL (Capitol P-4886)	39	9
	37 HAVEN'T I LOVED YOU SOMEWHERE BEFORE	JOE STAMPLEY (Epic 9-50893)	37	11
	38 THE EASY PART'S OVER	STEVE WARINER (RCA PB-12029)	38	9
	39 STARTING OVER	TAMMY WYNETTE (Epic 9-50915)	44	4
	40 WOMEN GET LONELY	CHARLY McCLAIN (Epic 9-50916)	45	4
	41 I BELIEVE IN YOU	DON WILLIAMS (MCA 41304)	46	2
S	42 THEME FROM THE DUKES OF HAZZARD	WAYLON (RCA PB-12067)	49	2
	43 LONG LINE OF EMPTIES	DARRELL McCALL (RCA PB-12033)	48	5
	44 WAYFARING STRANGER	EMMYLOU HARRIS (Warner Bros. WBS-49239)	7	14
	45 THEY NEVER LOST YOU	CON HUNLEY (Warner Bros. WBS-49528)	51	3
	46 TENNESSEE RIVER	ALABAMA (RCA PB-12018)	16	14
	47 BOMBED, BOOZED AND BUSTED	JOE SUN (Ovation OV 1152)	55	3
	48 I'M NOT READY YET	GEORGE JONES (Epic 9-50922)	58	2
	49 YOU BETTER HURRY HOME (SOMETHIN'S BURNIN')	CONNIE CATO (MCA MCA-41287)	54	4
	50 HEART MENDER	CRYSTAL GAYLE (United Artists US-X1362-Y)	50	7
	51 MAY I BORROW SOME SUGAR FROM YOU	JOHN WESLEY RYLES (MCA MCA-41278)	53	8
	52 WORKIN' MY WAY TO YOUR HEART	DICKEY LEE (Mercury 57027)	60	7
	53 WHILE I WAS MAKIN' LOVE TO YOU	SUSIE ALLANSON (United Artists/Curb UA-X1365-Y)	61	5
	54 I'M HAPPY JUST TO DANCE WITH YOU	ANNE MURRAY (Capitol P-4878)	20	10
	55 A LOVE SONG	DAVE ROWLAND & SUGAR (RCA PB-12063)	66	3
	56 BACK WHEN GAS WAS THIRTY CENTS A GALLON	TOM T. HALL (RCA PB-12066)	65	3
	57 LAND OF COTTON	DONNA FARGO (Warner Bros. WBS-49514)	59	5
	58 WHY NOT ME	FRED KNOBLOCK (Scotti Brothers SB-600)	68	4
	59 IT DON'T GET BETTER THAN THIS	SHEILA ANDREWS (Ovation OV-1146)	67	5
	60 FOR LOVE'S OWN SAKE	ROY CLARK (MCA MCA-41288)	62	4
	61 LOST LOVE AFFAIR	B.J WRIGHT (Soundwaves SW-4610)	63	5
	62 SWEET SEXY EYES	CRISTY LANE (United Artists UA-X1369-Y)	72	3
	63 I'M STILL IN LOVE WITH YOU	LARRY G. HUDSON (Mercury 57029)	70	3
	64 IT WAS TIME	LA COSTA (Capitol P-4899)	64	5
	65 PECOS PROMENADE	TANYA TUCKER (MCA 41305)	74	2
	66 OLD HABITS	HANK WILLIAMS, JR. (Elektra/Curb E-47016)	—	1
	67 TEXAS TEA	ORION (Sun 7-1768-S)	69	5
	68 STEPPIN' OUT	MEL TILLIS AND THE STATE SIDERS (Elektra E-47015)	—	1
	69 FALLIN' FOR YOU	JERRI KELLY (Little Giant LG-026)	71	6
	70 ALWAYS	PATSY CLINE (MCA 41303)	77	2
	71 THE LAST FAREWELL	MIKI MORI (NSD NSD-49)	78	5
	72 HARD HAT DAYS AND HONKY TONK NIGHTS	RED STEAGALL (Elektra E-47014)	79	2
	73 MAKE A LITTLE MAGIC	THE DIRT BAND (United Artists UA-X1356-Y)	73	7
	74 HOT SUNDAY MORNING	WAYNE ARMSTRONG (NSD NSD-57)	75	4
	75 ON THE ROAD AGAIN	WILLIE NELSON (Columbia 1-11351)	—	1
	76 GONE	RONNIE McDOWELL (Epic 9-50925)	83	2
	77 HARD TIMES	LACY J. DALTON (Columbia 1-11343)	—	1
	78 TEXAS BOUND AND FLYIN'	JERRY REED (RCA PB-12083)	—	1
	79 ONE NIGHT LED TO TWO	PAUL EVANS (Cinnamon IRDA-604)	80	3
	80 FIRST LOVE FEELINGS	LENN BARBER (Sunbird SBR-P7551)	82	4
	81 SEXY OLE LADY	PAT GARRETT (Golddust GD-101)	81	5
	82 RIDE CONCRETE COWBOY, RIDE	ROY ROGERS (MCA MCA-41294)	84	3
	83 TEARJOINT	FARON YOUNG (MCA MCA-41292)	85	3
	84 I CAN HEAR KENTUCKY CALLING ME	CHET ATKINS (RCA PB-12064)	86	3
	85 COLD LONESOME MORNING	JOHNNY CASH (Columbia 1-11340)	87	2
	86 ROCK 'N' ROLL TO ROCK OF AGES	BILL ANDERSON (MCA 41297)	88	2
	87 I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME)	CHUCK HOWARD (Warner/Curb WBS-49509)	94	2
	88 COWBOY STOMP	SPURZZ (Epic 9-50911)	90	3
	89 STRANGER, I'M MARRIED	DOUG McGUIRE (Multi-Media MM-7)	89	4
	90 IN MEMORY OF A MEMORY	JOHNNY PAYCHECK (Epic 9-50923)	—	1
	91 YOURS AIN'T AS PRETTY AS MINE	ANTHONY, RUSSELL & LEE (Mercury 57030)	93	3
	92 LONG ARM OF THE LAW	ROGER BOWLING (NSD 58)	96	2
	93 WHAT AM I GONNA DO?	DEL REEVES (Koala KO 594)	—	1
	94 YOU NEVER CROSS MY MIND	DEBORAH ALLEN (Capitol P-4903)	—	1
	95 DANCIN' COWBOYS	BELLAMY BROTHERS (Warner/Curb WBS 49241)	25	14
	96 HOLLYWOOD SMILES	GLEN CAMPBELL (Capitol P-4909)	—	1
	97 THE LEGEND OF WOOLEY SWAMP	THE CHARLIE DANIELS BAND (Epic 9-50921)	—	1
	98 SAVE YOUR HEART FOR ME	JACKY WARD (Mercury 57022)	30	15
	99 WE'RE NUMBER ONE	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 1-11282)	47	12
	100 A HEART'S BEEN BROKEN	DANNY WOOD (RCA PB-11968)	56	11

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Heart's Been Broken (Hall-Clement/Upstart — BMI) 100
A Love Song (Duchess/Red Angus — BMI) 55
Always (Irving Berlin — BMI) 70
Back When Gas (Hallnote — BMI) 56
Bombed, Boozed And Busted (ATV M/Blue Lake — BMI) 47
Bring It On Home (Al Gallico/Metaphor — BMI) 28
Charlotte's Web (Peso/Duchess — BMI) 13
Cold Lonesome Morning (House Of Cash — BMI) 85
Cowboy Stomp (Young World — BMI/Buzz Cason — ASCAP) 88
Cowboys And Clowns (Peso/Warner-Tamerlane/Bronco — BMI/Senor/WB/Billy — ASCAP) 1
Crackers (Pi-Gem — BMI) 4
Dancin' Cowboys (Famous/Bellamy Bros. — ASCAP) 95
Do You Wanna Go (Tree/Cross Keys — ASCAP) 18
Drivin' My Life Away (DebDave/Briarpatch — BMI) 6
Even Cowgirls Get The Blues (Visa — ASCAP) 26
Faded Love (Right Song — BMI) 27
Fallin' For You (Kelley & Lloyd — ASCAP) 69
First Love Feelings (Blue Moon — ASCAP) 80
For Love's Own Sake (Bobby Goldsboro — ASCAP) 60
Free To Be Lonely Again (Brightwater/Strawberry Patch — ASCAP) 30
Good Lovin' Man (Dickerson/Beechwood/Sister John — BMI) 20
Gone (Rightsong — BMI) 76
Gone Away (Milene — ASCAP) 29
Hard Hat Days And Honky Tonk Nights (Diablo Lobo/Cross Keys — ASCAP) 72
Hard Times (Tree — BMI) 77
Haven't I Loved (Brandwood/Mullet — BMI) 37
Heart Mender (United Artists — ASCAP) 50
Heart Of Mine (Silverline — BMI) 14
Hello Daddy (Blackwood/Magic Castle/Con Brio/Wiljex — BMI/ASCAP) 36
He's Out Of My Life (Fiddleback/Peso/Kidada — BMI) 24
Hollywood Smiles (Larry Weiss, Ltd. — ASCAP) 96
Hot Sunday Morning (Wilwolf U-A —BMI) 74
I Believe In You (Roger Cook/Cook House — BMI) 41
I Can Hear Kentucky (House Of Bryant — BMI) 84
If There Were No Memories (Sawgrass — BMI) 32
I'm Happy Just To Dance (Maclen — BMI) 54
I'm Not Ready Yet (Unichappel/Morris — BMI) 48
I'm Still In Love (ATV — BMI/Welbeck — ASCAP) . 63
In Memory Of A Memory (Bojan — BMI/Daydan — ASCAP) 90
It Don't Get Better Than This (Plum Creek — BMI) . 59
It Was Time (ATV/Mann & Weil Songs — BMI) 64
It's Too Late (Chappell— ASCAP) 16
I've Come Back (Jeffrey's Rainbow — BMI) 87
I've Never Seen (Hall-Clement/Maplehill/Vogue — BMI) 5
Land Of Cotton (Galleon — ASCAP) 57
Let's Keep It That Way (Tree — BMI) 15
Long Arm (ATV — BMI/Sleepy Hollow — ASCAP) . 92
Long Line Of Empties (ATVMad Lad — BMI) 43
Lookin' For Love (Southern Nights — ASCAP) 2
Lost Love Affair (HitKit — BMI) 61
Love Is All Around (Mark Three — BMI) 35
Love The World Away (Southern Nights — ASCAP) 3
Loving Up A Storm (House Of Gold — BMI) 21
Making Plans (Sure-Fire — BMI) 10
Make A Little Magic (De-Bone-Aire/Vicious Circle — ASCAP) 73
May I Borrow Some Sugar (Vogue — BMI) 51
Misery And Gin (Peso/Bronco — BMI) 7
Misery Loves Company (Lowery — BMI) 1
Old Flames Can't Hold A Candle (Right Song — BMI) 11
Old Habits (Bocephus — BMI) 66
On The Road Again (Willie Nelson — BMI) 75
One Night Led To Two (Port/Trajames — ASCAP) . 79
Over (Jack & Bill — ASCAP) 12
Pecos Promenade (Peso/Duchess (MCA)/Senor/Leeds (MCA) — BMI/ASCAP) 65
Put It Off Until Tomorrow (Combine — BMI) 29
Raisin' Cain In Texas (Joe Allen — BMI) 31
Ride Concrete Cowboy, Ride (Peso/Duchess — BMI) 82
Rock 'N' Roll To Rock Of Ages (Stallion — BMI) ... 86
Save Your Heart For Me (Hall Clement — BMI) 98
Sexy Ole Lady (Red Barn/Buzzherb — BMI) 81
Stand By Me (Rightsong/Trio/ADT — BMI) 25
Starting Over (Hall/Clement — BMI) 39
Steppin Out (Cherio Corp. — BMI) 68
Stranger, I'm Married (Frebar — BMI) 89
Sweet Sexy Eyes (Kevin Lee/Robchris — BMI) 62
Tearjoint (Dan Penn — BMI) 83
Tennessee River (Buzzherb — BMI) 46
Texas Bound And Flyin' (Guitar Man — BMI) 78
Texas Tea (Shelby Singleton — BMI) 67
Thank You, Ever Lovin' (Hungry Mountain — BMI) . 34
That Lovin' You Feelin' Again (Acuff-Rose — BMI) .. 8
That's What I Get (House of Gold — BMI) 17
The Bedroom (Raindance/Ron Muir — BMI/ASCAP) 19
The Easy Part's Over (Jack & Bill — ASCAP) 38
The Last Cowboy Song (Tree/Gingham — BMI/ASCAP) 23
The Last Farewell (Baby Bun — BMI) 71
The Legend Of Wooley Swamp (Hat Band —BMI) . 97
Theme From The Dukes Of Hazzard (Good Ol' Boys) (Warner — Tamerlane/Rich Way — BMI) 42
They Never Lost You (Chess — ASCAP) 45
Wayfaring Stranger (Visa — ASCAP) 44
We're Number One (Larry Gatlin — BMI) 99
What Am I Gonna Do? (April — ASCAP) 93
When (Burning River/Company Of The Two Peters, B.V./Blue Moon, B.V. — BMI) 33
While I Was Makin' Love To You (Tree — BMI) 53
Why Not Me (Flowering Stone/United Artists — ASCAP/Whitsett Churchill — BMI) 58
Women Get Lonely (Warner-Tamerlane/Bill Black/Partnership — ASCAP) 40
Workin' My Way To Your Heart (Ray Stevens — BMI) 52
Yesterday (Baray — BMI/Honeytree — ASCAP) ... 22
You Better Hurry Home (Tree — BMI) 49
(You Lift Me) Up To Heaven (Southern Nights/Combine — ASCAP/BMI) 9
You Never Cross My Mind (Duchess (MCA)/Posey/Tree — BMI) 94
Yours Ain't As Pretty (Jack And Bill — ASCAP) ... 91

= Exceptionally heavy radio activity this week

S = Exceptionally heavy sales activity this week

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COUNTRY

SINGLES REVIEWS

GEORGE JONES AND TAMMY WYNETTE (Epic 9-50930)
A Pair Of Old Sneakers (2:24) (Hall-Clement Publications/Flagship Music — BMI) (L. Kingston-G. Sutton)

This exercise in double entendres is a grand example of what clever phrasing can do. Jones and Wynette struck it big with their last duet, "Two Story House," and this single should carry on in the hallowed tradition.

ANNE MURRAY (Capitol P-4920)
Could I Have This Dance (3:14) (Vogue Music and Maple Hill Music c/o Welk Music Group/Onhisown Music — BMI) (W. Holyfield-B. House)

From "I'm Happy Just To Dance With You" to "Could I Have This Dance," Murray's plush vocals are sounding better than ever. This number has already received substantial airplay as part of the *Urban Cowboy* corral. It will also be on Murray's upcoming "Greatest Hits" package.

RAY STEVENS (RCA PB-12069)
Night Games (3:22) (Ray Stevens Music — BMI) (C.W. Kalb, Jr.)

This song starts out nice and easy, then jumps to a little more of an upbeat number on the bridge for a nice rhythmical touch. This tune also points out Stevens' diversity. His last single was the wonderful little comedy, "Shriner's Convention."

R.C. BANNON (Columbia 1-11346)
Never Be Anyone Else (3:00) (Matragun Music, Inc. — BMI) (B. Knight)

Bannon's new song is reminiscent of the early rock 'n' roll days when Ricky Nelson and the Everly Brothers adorned every pinup board in the country. He should have a definite hit with this late '50s love song.

DAVID WILLS (United Artists UA-X1375-Y)
The Light Of My Life (Has Gone Out Again Tonight) (3:20) (Sawgrass Music Publishers, Inc. — BMI) (Buzz Rabin)

Wills' latest tune is a crafty play on words that features a lonely, melancholy harmonica, a weeping steel guitar and Wills' convincingly blue vocals. A must for country purists.

JIM CHESNUT (United Artists UA-X1372-Y)
Out Run The Sun (2:26) (House of Gold Music, Inc./Vogue Music — BMI) (L. Henley-B. Burnette)

Excellent vocals, clean production and a song that will stand the test of time are a combination that's hard to beat. It's Chesnut's play, and his hand boasts a full house. Look's like he's the winner here. A/C should pick up on this as well.

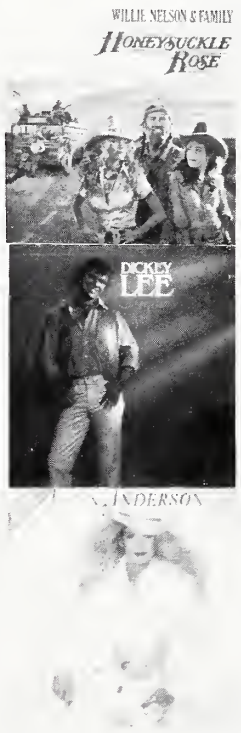
SINGLES TO WATCH

SISSY SPACEK AND BEVERLY D'ANGELO (MCA MCA-41311)
Back In Baby's Arms (2:06) (Talmont Music — BMI) (Bob Montgomery)
DIANE PFEIFER (Capitol P-4916)
Wishful Drinkin' (2:25) (Brightwater Music/Strawberry Patch Music — ASCAP) (Diane Pfeifer)
FREDDIE HART (Sunbird SBR-P7533)
Rose's Are Red (3:31) (Blue Moon Music/Merilark Music/April Music — ASCAP) (N. Larkin/D. Willis)
JIM WEATHERLY (Elektra E-47027)
Safe In The Arms Of Your Love (Cold In The Streets) (3:42) (Keca Music — ASCAP) (Jim Weatherly)
SWEETWATER (Century VII SW-1011)
Hold On (2:35) (D. Ridrick Holt Publ./Century VII Music — SESAC) (Darrell Holt)
LIZ LYNDELL (Koala KOS-326)
Undercover Man (2:43) (Al Gallico Music — BMI/Easy Listening Music — ASCAP) (Mark Sherrill/John Riggs/Linda Kimball)
ROY HEAD (Elektra E-47029)
Drinkin' Them Long Necks (2:39) (House Of Gold — BMI) (Johnny Slate/Danny Morrison/-John Wesley Ryles)
BILL WENCE (Rustic R-1012)
Night Lies (2:59) (Iron Skillet — ASCAP) (Bill Wence/Wayne Marshall)

ALBUM REVIEWS

HONEYSUCKLE ROSE — Willie Nelson and Family — Columbia S236752 — Producer: Willie Nelson — List: 13.98 — Bar Coded

Though the movie is receiving mixed reviews, the soundtrack should be a clear contender for the top of the charts. This double album package features a collection of new Nelson tunes, plus a dose of Nelson classics, as well as contributions from such country stellars as Hank Cochran, Jeannie Seely and Emmylou Harris. Dyan Cannon even turns in a few credible performances.



AGAIN — Dickey Lee — Mercury SRM 1-5028 — Producers: Buzz Cason, Garth Fundis and Roy Dea — List: 7.98

From his winning pin-up boy smile to his warm and smooth vocals, Dickey Lee's appeal hasn't diminished in the least over his many years as a pop and country artist. This time around, Lee offers an excellent country cover of Air Supply's "Lost In Love," a delightful salutation to country queen Emmylou Harris, titled "Emmylou," and eight more turntable pleasers.

EVEN COWGIRLS GET THE BLUES — Lynn Anderson — Columbia JC 36568 — Producer: Steve Gibson — List: 7.98 — Bar Coded

From minks and pistols to satin cowgirl suits and a six-gun, Lynn Anderson is deadset on perpetuating the outlaw persona she introduced her public to last year. On this outing to the badlands, Anderson covers a myriad of tunes, from the cowboy-flavored title track to a wonderful interpretation of Randy Newman's "Louisiana" to the pop hit "Poor Side Of Town." "The Lonely Hearts Cafe" and "Blue Baby Blue" are a couple of tunes that totally enhance Anderson's vocal abilities.

THE COUNTRY COLUMN

DREAM TOUR HITS NIGHTMARE ROAD — Johnny Duncan's latest tour of the west coast may have started out as a dream come true outing, but it is rapidly becoming a nightmare. It has, in fact, become the Twilight Zone revisited. A man. A concert tour. A bus. We have submitted for your perusal these three nondescript items, all singular subjects which alone are nothing out of the ordinary. But when combined, become a detrimental demon wreaking havoc on the mind of one Johnny Duncan, a man whose innocent tour has become the center of a never ending nightmare, a nightmare that borders on . . . The Twilight Zone. Fact one: in El Paso the emergency brakes on Duncan's tour bus failed, leaving the back six feet of the bus hanging dangerously over a 20-foot precipice. Fact two: the Los Angeles police were under the mistaken impression the tour bus was the getaway vehicle in a bank robbery when Duncan played the Palomino recently. Fact three: the ill-fated bus gave way totally when it blew one of its engines a couple of weeks ago just outside Amarillo, Tex., while en route to Columbus, Ohio. Hobbling into Dallas, the entire band and crew transferred equipment and personal belongings to a rental bus in the middle of the night and proceeded to the Columbus destination. Noted Duncan, "It got to the point where I'd be thinking about what the bus was doing while I was performing."

Johnny Duncan

There you have it. A baffling case of a bus gone mad, and an artist, the victim of circumstance. We now return control of your set . . . oh, that's another show, isn't it?

On the brighter side, **Crystal Gayle** has taped a series of public service TV announcements on behalf of the "Adopt-A-Horse" program, sponsored by the U.S. Department of Interior, Bureau of Land Management. Gayle is herself a horse owner.

OF ALL THE ROTTEN LUCK — George Jones performed for the very first time in New York City on Aug. 18, and in addition to the usual first night jitters, Jones was also subjected to the bereft of lucky-rabbit's foot syndrome, or what we laymen refer to as, robbery. Yes, he was robbed of his "lucky" Martin guitar that he bought some 20 years ago and has used ever since. The guitar had been stolen a few days prior to his New York engagement in Terrell, N.C. But all might end well. The last we heard, following a police broadcast of a description of the guitar, a man phoned Jones' office in Nashville and said he had been offered such a guitar for sale and had managed to talk the would-be seller out of it. The guitar is awaiting Jones' arrival and identification. Hopefully, man and guitar will be reunited.

Jim Ed Brown and **Helen Cornellus** were recent guests of Tennessee Governor and Mrs. **Lamar Alexander** at their executive residence as the Governor hosted a diplomatic group from Taiwan. One of the guests was Taiwanese Governor Yang Kang Lin, who requested his favorite number, "The Tennessee Waltz," which the duet happily obliged.

In keeping with its tradition, Little Giant Records recently released "Fool By Your Side" by the **Stockard Band** in a picture sleeve. The photography for the single's sleeve was shot on location at Nashville's Cactus Jacks.

Now the west coast has its own Lone Star — the Lone Star Saloon, which recently opened at the corner of Sunset and Pacific Coast Highway in Los Angeles. The format is country, and the club will feature regulars the **Glen Castleberry Band** each Friday and Saturday night, and regular appearances by special guests. The Saloon is owned by **Jeff Leonard** (Bagel Nosh Restaurants) and attorney **Nat Goller**.

T.G. Sheppard

EVERYBODY'S GOT THEIR OWN CLUB — And **Moe Bandy** and **Joe Stampley** are no exceptions. They will open a new club in North Houston Aug. 27. Moe and Joe's Honky Tonk is a 900-seater with 13,000 square feet. The duo plans to make several personal appearances at the club each year, plus feature other top name country talent monthly.

DROPPING IN — Macon-based producer **Paul Hornsby** was in town last week, and took time to drop by our humble abode to fill us in on his latest activity. Hornsby, you may recall, was the premier producer when Capricorn was in its prime. Credit him with six **Charlie Daniels Band** LPs, including "Fire On the Mountain" and two Volunteer Jam releases; the first six **Marshall Tucker** albums; two **Wet Willie** albums, as well as a **Kitty Wells** album, just to name a few. An interesting note: Hornsby has the dubious honor of producing Capricorn's first, and last release. The first was a single release by **Macon** titled "Pulleybone," and the last was an album release by **Two Guns** called "Balls Out." Unfortunately, because of the musical drought around Macon these days, Hornsby tells us he hasn't been producing as much as he'd like. "Up until a few years ago, I was too busy," he said, half laughing. He added what he would like to do is go into producing new acts, preferrably a group with a record deal. With a track record like his, Hornsby should soon be back in the studio, turning out those hits.

Look for a new **Charlie Rich** album to ship Oct. 3. Tentatively titled "Once A Drifter," Rich recorded his debut Elektra LP in Los Angeles with producer **Jim Ed Norman** at the helm, which is another first for Rich.

T.G. Sheppard has been signed to sing the title track in an upcoming film release about truckers. Titled *Coast To Coast*, the Paramount release, which will premiere in October, stars **Robert Blake** and **Dyan Cannon**. Meanwhile, Sheppard is still drawing record breaking crowds to his shows. In Hiwassee, Ga., the singer drew over 22,000 people to two shows, breaking a 30-year attendance record.

Three Artists Top CMA Nominations

(continued from page 22)

Crain/Fred Edwards/James Marshall, Hat Band Music; and "You Decorated My Life," Debbie Hupp/Bob Morrison, Southern Nights Music.

Female Vocalist of the Year — Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell and Anne Murray.

Male Vocalist of the Year — John Conlee, George Jones, Willie Nelson, Kenny Rogers and Don Williams.

Vocal Group of the Year — Alabama, The Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, The Oak Ridge Boys and The Statler Brothers.

Vocal Duo of the Year — Conway Twitty and Loretta Lynn, George Jones and Tammy Wynette, Jim Ed Brown and Helen Cornelius, Johnny Duncan and Janie Fricke, and Moe Bandy and Joe Stampley.

Instrumental Group of the Year — Alabama, Asleep At The Wheel, The Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band and The Oak Ridge Boys Band.

Instrumentalist of the Year — Chet Atkins, Roy Clark, Floyd Cramer, Johnny Gimble and Charlie McCoy.

COUNTRY RADIO

THE COUNTRY MIKE

MISS COUNTRY MUSIC, USA — Sherry Sanders, president of Tracks Inc., has announced plans to hold the first **"Miss Country Music, USA"** beauty pageant. Negotiations are currently underway with major television networks for national telecast of the pageant in 1981. According to Sanders, statewide preliminary pageants will be held across the country, sponsored by selected radio stations in each state. The competition will culminate in Nashville in October to tie in with Country Music Month. "Miss Country Music" will be awarded scholarships, gifts, and cash prizes. The criteria involved in final judging will be knowledge of country music, talent, poise and appearance. According to Sanders, the pageant will "merge the best of country music specials with the best of beauty pageants." The planned two-hour telecast will involve major country music artists, participating and performing.

Don Langford

PROGRAMMERS PROFILE — Don Langford grew up in broadcasting. His first memories of radio came at the age of six, sitting in the control room at KMPC/Los Angeles watching his father, **J. Paul Langford,** do his show. But unlike his father, a television pioneer, Don wants to stick with radio. In his own words, "Who needs pictures." Langford's career began in 1967 with KBBQ in Burbank where he handled a variety of responsibilities. In 1971 Langford left Los Angeles for the program director position at KSON/San Diego. Three years later he went back to L.A. to assume the program directors duties at KLAC. In addition to being a six year veteran at KLAC, Langford is currently chairman of the board of the Academy of Country Music.

GOIN' COUNTRY — Several reports have filtered in this week from stations across the nation who have jumped on the country bandwagon by reverting to a country format. Continuing this popular trend are: **KAYD**/Beaumont, with program director **Bob Shannon; WOKO**/Albany, PD **Bill Cranny; WKNT**/Kent, Ohio, station manager, **William Klaus; WWBD**/Bamberg, S.C.; and **WNOE**/New Orleans, program director **Russ Mitchell.**

WHOO/Orlando, in conjunction with Walt Disney Inc. will sponsor a Labor Day country music fest at Disney World on Aug. 30 and 31. "America the Musical Labor Day Weekend" will feature such artists as **Lynn Anderson, Billy "Crash" Craddock, Lacy J. Dalton,** the **Earl Scruggs Revue** and **The Dirt Band.** According to program director **Bucks Braun,** dinner with the stars will be one of the prizes given away.

In celebration of its third anniversary, **KYNN**/Omaha sponsored a country music show Aug. 24. The program consisted of a variety of activities including a fiddle contest, talent contest, Bluegrass and gospel music performances, square dancing, and performances by eight local country bands. Highlighting the anniversary festivities were appearances by **Bill Anderson, Orlon** and **Stephanie Winslow.** The nine-hour extravaganza was broadcast live on KYNN.

As a token of appreciation to their country music fans **KVOO**/Tulsa recently held it's 9th annual "Big Country Picnic." Between 25,000 and 30,000 picnickers converged on Expo Square in Tulsa to be entertained by **Gene Crain and the Big Country Express, Little Melissa Hembre, Wayne Kemp, Kenny Seratt, Stoney Edwards, The Turkey Mountain Troubadours, Reba McEntire** and **Jacky Ward.**

As part of **WCMS'** month long 26th birthday celebration, a capacity crowd boarded a cruise ship and floated leisurely down the Elizabeth River near Norfolk, Va. **Randy Barlow** was on board to provide a few tunes and entertain the crowd. According to promotions director Carole Fargo, "the celebration was another way of thanking our listeners for their continued support."

Over the Labor Day weekend Mutual Broadcasting System will broadcast the recent Jamboree in the Hills on more than 325 stations from coast to coast. The three-hour radio special, produced by **Glenn Morgan** and hosted by **Lee Arnold,** will feature **Mel Tillis, Alabama, Hoyt Axton, Tammy Wynette, T.G. Sheppard, Jerry Lee Lewis, Donna Fargo, Bill Anderson, Larry Gatlin, Moe Bandy** and **Joe Stampley, Ray Stevens, Billy "Crash" Craddock** and **Loretta Lynn.**

country mike

PROGRAMMERS PICKS

Terry Slane	**WGTO**/Cypress Gardens	**Hard Times** — Lacy J. Dalton — Columbia
Ralph Hughes	**KFH**/Wichita	**I Believe In You** — Don Williams — MCA
Bobby Martin	**WCOS**/Columbia	**I'm Not Ready Yet** — George Jones — Epic
Morgan Hellbent	**KRAM**/Las Vegas	**I Believe In You** — Don Williams — MCA
Terry Black	**KJJJ**/Phoenix	**Why Not Me** — Fred Knoblock — Scotti Brothers
Steve Gary	**KOKE**/Austin	**Old Habits** — Hank Williams, Jr. — Elektra
Dick Buchanon	**KHEY**/El Paso	**Pecos Promenade** — Tanya Tucker — MCA
Ron West	**KSON**/San Diego	**Theme From *Dukes Of Hazzard*** — Waylon — RCA
Jay Phillips	**WMC**/Memphis	**On The Road Again** — Willie Nelson — Columbia
Jim Bell	**WPNX**/Columbus	**Don't Fool Around (When There's A Fool Around)** — Jim Stafford — Elektra
Terry Wunderlin	**WIRK**/West Palm Beach	**Pecos Promenade** — Tanya Tucker — MCA
Ron Christian	**KBBQ**/Ventura	**It's Gonna Take More Than Soap** — Troy Shondell — Tele-Sonic

MOST ACTIVE COUNTRY SINGLES

1. **YESTERDAY ONCE MORE — MOE BANDY — COLUMBIA** — 60 REPORTS
2. **FADED LOVE — WILLIE NELSON AND RAY PRICE — COLUMBIA** — 60 REPORTS
3. **DO YOU WANNA GO TO HEAVEN — T.G. SHEPPARD — WARNER/CURB** — 59 REPORTS
4. **LOVING UP A STORM — RAZZY BAILEY — RCA** — 49 REPORTS
5. **HEART OF MINE — THE OAK RIDGE BOYS — MCA** — 49 REPORTS
6. **RAISIN' CAIN IN TEXAS — GENE WATSON — CAPITOL** — 40 REPORTS
7. **FREE TO BE LONELY AGAIN — DEBBY BOONE — WARNER/CURB** — 38 REPORTS
8. **LOOKIN' FOR LOVE — JOHNNY LEE — ELEKTRA** — 37 REPORTS
9. **OLD FLAMES CAN'T HOLD A CANDLE TO YOU — DOLLY PARTON — RCA** — 37 REPORTS
10. **CHARLOTTE'S WEB — THE STATLER BROTHERS — MERCURY** — 37 REPORTS

MOST ADDED COUNTRY SINGLES

1. **OLD HABITS — HANK WILLIAMS, JR. — ELEKTRA** — 41 REPORTS
2. **STEPPIN' OUT — MEL TILLIS AND THE STATESIDERS — ELEKTRA** — 31 REPORTS
3. **ON THE ROAD AGAIN — WILLIE NELSON — COLUMBIA** — 26 REPORTS
4. **I BELIEVE IN YOU — DON WILLIAMS — MCA** — 22 REPORTS
5. **THEME FROM *THE DUKES OF HAZZARD* — WAYLON JENNINGS — RCA** — 19 REPORTS
6. **HARD TIMES — LACY J. DALTON — COLUMBIA** — 19 REPORTS
7. **TEXAS BOUND AND FLYIN' — JERRY REED — RCA** — 19 REPORTS
8. **PECOS PROMENADE — TANYA TUCKER — MCA** — 18 REPORTS
9. **GONE — RONNIE McDOWELL — EPIC** — 18 REPORTS
10. **IN MEMORY OF A MEMORY — JOHNNY PAYCHECK — EPIC** — 15 REPORTS

Syndicated Show Offers Interviews, Music Geared To Country Audiences

NASHVILLE — More than 55 radio stations in 15 states are currently broadcasting "Inside Country," a new country interview/music program. The show is syndicated by Louisville Productions, a division of WHAS, Inc. of Louisville, Ky.

The show was originally developed for sponsorship by Louisville's Convenient Industries of America, which operates or franchises 340 stores (Convenient Food Marts) and 250 self-service gas stations in 14 states.

Interviews for the program are researched and conducted by Alanna Nash, former contributing editor for *Country Music Magazine* and author of the Dolly Parton biography, *Dolly*. The program is designed to spotlight a different country artist weekly in 52 five-chapter segments, which will be interspersed with recorded music.

"The program is designed to satisfy the audience, the programmers, the salesmen, and the advertisers," said Bob Gordon, president of Louisville Productions. "Interview segments are limited to three and one-half minutes, including two 30-second or one 60-second commercial break to allow easy rotation with album cuts or singles. Each chapter airs four times daily."

Louisville Productions grants exclusive rights to "Inside Country" to radio stations for use in the purchaser's primary broadcast area for a one-year period. The station has the right to multiple broadcasts of each program within the one-year period. Cost of the program is based on market size.

Among the charter broadcasters of "Inside Country" are both AM and FM stations including WQYK-FM, St. Petersburg, Fla.; WAMZ-FM, Louisville, Ky.; KOOO-FM, Omaha, Neb.; KTFX-FM, Tulsa, Okla.; WJJD-AM, Chicago, Ill.; WZZC-AM, Moline, Ill.; WGNA-FM, Albany, N.Y.; WKSW-FM, Cleveland, Ohio; WWVA-AM, Wheeling, W. Va., and WIVK-AM, Knoxville, Tenn.

"Inside Country" includes interviews with current chart makers such as Eddie Rabbitt, the Oak Ridge Boys, Anne Murray, Kenny Rogers, Dolly Parton, Charlie Daniels, Bobby Bare and Emmylou Harris, as well as those artists who have made important contributions to the development of country music, including Roy Acuff, Minnie Pearl, Grandpa Jones, Pee Wee King, and newer artists such as Lacy J. Dalton, John Wesley Ryles, Janie Fricke, Charly McClain and Alabama.

LITTLE JEANNIE AT WVOJ *— Eight-year-old Jeannie Hodges from Jacksonville, Fla. has created a stir with her RCA release, "A Letter From Jeannie." It was only appropriate that she stop by her home town radio station WVOJ and chat with some of her favorite disc jockeys. Pictured are (l-r): Eugene Hodges, Jeannie's father; Jeannie, Jeff King, MD/WVOJ; Doug Carter, DJ/WVOJ; and Charlie Marcus, PD/WVOJ.*

GOSPEL

EXECUTIVE PROFILE

Merrill Womach: Diversity Of Business Yields Top Results

by Jennifer Bohler

Merrill Womach

NASHVILLE — Merrill Womach is certainly a familiar name to those within the Gospel music industry, as well as to Gospel music fans throughout the world. Womach is a leader in his field, striking new paths for the Gospel industry specifically, and the music business in general.

Through his many interests, Womach has created a Gospel music empire in his hometown of Spokane, Wash. There, housed in a sprawling, two-story building, are all of Womach's enterprises, including the first of his endeavors, the National Music Service (NMS); the Womach Recording Studio; New Life Records; Womach's booking agency and his latest project, ExpresSong, a new form of greeting card.

Womach's own story has been a bit of a remarkable tale in itself. Doctors agree it is a miracle that Womach is alive today to tell of his many interests, for in November, 1961, the four-octave singer was involved in a plane crash in which he was seriously burned. It took many painful years of surgery to rebuild his face, which suffered the most damage. Luckily though, his voice was undamaged by the accident. As a matter of fact, Womach will tell you that he feels his voice improved.

Prior to the accident, Womach had initiated his first project — the NMS, which is a library of Gospel tunes recorded by Womach. Womach discovered the need for such a service of pre-recorded material in the late '50s while augmenting his income singing at funerals. After talking to numerous funeral directors, Womach formed NMS. Today, NMS is a leading supplier of pre-recorded musical tapes to the funeral industry.

Additionally, NMS has all the equipment on which to play the tapes, as well as the cabinetry housing the equipment. Womach's technicians design and build the electronic gear that is required for the complicated installations, and his carpenters design and build the cabinets.

Large Catalog Available

Presently, there are some 2,000 tapes available to funeral parlor owners. They include songs in many languages, all recorded by Womach. Because of the novelty of the enterprise and the diversity of the songs and languages available, Womach's business caters to nearly 75% of the U.S. and Canadian funeral parlors.

In addition to this business, Womach also has his own recording studio in Spokane. The 24-track, fully automated system permits acts and their personnel to do anything from recording and mixing to tape duplicating and record pressing.

New Life Records was also the brainchild of mentor Womach, who presently has 11 of his own records on the label. Womach's truly incredible vocal range has been particularly highlighted on one of his releases, "My Song," on which he did all the voices of a 42-voice male choir.

In addition to Womach, New Life's roster includes Cam Floria and the Continentals, Johnny Hall, Trish Lenihan, Skip Ross, Gloria Jeanne and Mary Van Arsdale.

Womach is also an engaging speaker and is as much in demand in that area as in his concerts. Right now, Womach is booked solidly through 1981.

Even though these appearances take up much of his already limited time, Womach has branched out into another facet of the business with his ExpresSong greeting cards. His line of cards, which now num-

(continued on page 36)

TOP 20 ALBUMS

Spiritual

		8/16	Weeks On Chart
1	**TRAMAINE** TRAMAINE HAWKINS (Light LS-5760)	1	22
2	**I'LL BE THINKING OF YOU** ANDRAE CROUCH (Light LS 5763)	2	42
3	**LOVE ALIVE II** WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	4	92
4	**PLEASE BE PATIENT WITH ME** ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	3	30
5	**AIN'T NO STOPPING US NOW** WILLIE JOHNSON and THE GOSPEL KEYNOTES (Nashboro 27217)	5	40
6	**IT'S A NEW DAY** JAMES CLEVELAND & THE SO. CAL COMMUNITY CHOIR (Savoy SGL 7035)	6	46
7	**SINCE I MET JESUS** TOMMY ELLISON (Nashboro 7224)	7	12
8	**A PRAYING SPIRIT** JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	9	8
9	**IT STARTED AT HOME** JACKSON SOUTHERNAIRES (Malaco M-4366)	8	26
10	**ALL ABOUT JESUS** SENSATIONAL NIGHTINGALES (Malaco 4398)	18	4
11	**CHANGING TIMES** MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	10	64
12	**UNIVERSAL LOVE** BILLY PRESTON (Myrrh MSB-6607)	11	18
13	**AT THE MEETING** REV. ERNEST FRANKLIN (Jewel 0151)	12	10
14	**REJOICE** SHIRLEY CAESAR (Myrrh MSB 6646)	—	2
15	**I NEED YOU** REV. ISAAC DOUGLAS (Creed 3097)	—	2
16	**SHOW ME THE WAY** WILLIE BANKS & THE MESSENGERS (HSE 1532)	16	36
17	**WE'LL LAY DOWN OUR LIVES FOR THE LORD** REV. JULIUS CHEEKS & THE YOUNG ADULT CHOIR (Savoy SGL 7042 Arista)	13	28
18	**VICTORY SHALL BE MINE** JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR (Savoy SL 14541)	14	16
19	**ONE DAY AT A TIME** REV. THOMAS L. WALKER (Eternal Gold EGL-652)	19	4
20	**JESUS WILL NEVER SAY NO** FLORIDA MASS CHOIR (Savoy 7045)	15	6

Inspirational

		8/16	Weeks On Chart
1	**NEVER ALONE** AMY GRANT (Myrrh MSB 6645)	1	8
2	**ONE MORE SONG FOR YOU** THE IMPERIALS (Dayspring DST-4015)	2	30
3	**YOU GAVE ME LOVE** B.J. THOMAS (Myrrh MSB 6574)	4	56
4	**GOT TO TELL SOMEBODY** DON FRANCISCO (New Pax NP 33042)	3	42
5	**FORGIVEN** DON FRANCISCO (New Pax NP 33042)	5	90
6	**NEVER THE SAME** EVIE TOURNOUIST (Word WSB 8806)	6	62
7	**MY FATHER'S EYES** AMY GRANT (Myrrh MSB 6825)	8	72
8	**SAVED** BOB DYLAN (Columbia FC 36553)	15	6
9	**FOR THE BEST** B.J. THOMAS (Songbird-MCA 3231)	7	20
10	**HEED THE CALL** THE IMPERIALS (Dayspring DST 4011)	10	70
11	**THE ROAR OF LOVE** THE 2nd CHAPTER OF ACTS (Sparrow SPR-1033)	9	22
12	**DALLAS HOLM LIVE** DALLAS HOLM & PRAISE (Greentree R 3441)	12	14
13	**THE PAINTER** JOHN AND MICHAEL TALBOT (Sparrow SPR 1037)	14	8
14	**MUSIC MACHINE** CANDLE (Birdwing BDWG 2004)	11	128
15	**NO COMPROMISE** KEITH GREEN (Sparrow SPR 1024)	13	22
16	**ALL THAT MATTERS** DALLAS HOLM & PRAISE (Greentree R 3558)	16	48
17	**IN HIS PRESENCE** KENNETH COPLAND (KCP SLP 1008)	18	4
18	**SLOW TRAIN COMING** BOB DYLAN (Columbia FC 36120)	17	52
19	**BULLFROGS AND BUTTERFLIES** CANDLE (Birdwing BWR 2010)	19	14
20	**PRAISE IV** VARIOUS ARTISTS (Maranatha MM 0064)	20	10

ALBUM REVIEWS

DAYLIGHT — Little Anthony — MCA Songbird MCA-3245 — Producers: B.J. Thomas, Milton Blackford, Brown Bannister and Chris Christian — List: 7.98

Though Little Anthony's foray into gospel might surprise some, it will come as no surprise at all that his debut offering is a first class outing all the way. This long-awaited album showcases the brilliance of a much respected artist and the producing abilities of three well-known producers, plus executive B.J. Thomas. The uptempo numbers are tempered with some soul-searching ballads, which blend to make a real gem.

CHANGED MAN — The Swanee Quintet — Creed 3099 — Producer: Shannon Williams — List: 7.98

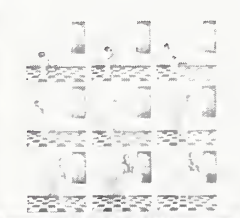
Lively vocals, tight harmonies and upbeat, singing-in-the-Sunday-choir-tinted arrangements highlight this package of eight songs. The Quintet manages to capture on record those same exciting qualities which make them such a dynamic live act, and that makes for one exciting gospel waxing.

MORE HYMNS FOR CLASSIC GUITAR — Rick Foster — Bread 'n Honey 118 — Producer: Mark Craig — List: 7.98

Through understated arrangements and a solo guitar, Rick Foster has created a masterpiece of an album, dedicated to preserving the serenity found in nature. His interpretations of some of the musical classics of our time should be a welcome addition to any gospel playlist.

MOURNING TO DANCING — James Ward — Lamb and Lion LL 1050 — Producer: Stephen Alexandersen — List: 7.98

Today's contemporary Christian singer is influenced by so many different genres of music, monotony is certainly not a term that can apply to gospel music. Ward's bag is an easy-listening-jazz fusion coupled with lyrics that reflect a different angle on the same message. An excellent choice for many formats.



LIVE WIRES — Donn Thomas — Myrrh MSB-6642 — Producer: David Diggs — List: 7.98

Thomas' cover suggests this album is an electrifying experience, which is an accurate description of this LP. Thomas is a creative songwriter and arranger, as well as a pleasing vocalist. His debut album features some sizzling disco-influenced numbers as well as some beautiful ballads. This debut effort indicates you'll be hearing more from Thomas.

ALL ABOUT JESUS — The Sensational Nightingales — Malaco 4398 — Producers: Dave Clark and Frank Williams — List: 7.98

Nightingale fans have been waiting two years for this release, the group's first for the Malaco label. Thirty years of performing together have made the Nightingales one of the most spirited and inspiring gospel groups around today. "Crosswinds of Confusion" and "Because He Lives" are a couple of outstanding cuts.

BLACK CONTEMPORARY

TOP 75 ALBUMS

		8/23	Weeks On Chart
1	**DIANA** DIANA ROSS (Motown M8-936)	1	12
2	**GIVE ME THE NIGHT** GEORGE BENSON (Qwest/Warner Bros. HS 3453)	4	4
3	**ONE IN A MILLION** LARRY GRAHAM (Warner Bros. BSK 3447)	2	11
4	**TP** TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	8	3
5	**REAL PEOPLE** CHIC (Atlantic SD 16016)	5	6
6	**HEROES** COMMODORES (Motown M8-939M1)	3	10
7	**S.O.S.** THE S.O.S. BAND (Tabu/CBS NJZ 36332)	6	10
8	**CAMEOSIS** CAMEO (Casablanca CCLP 2011)	7	17
9	**JOY AND PAIN** MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	13	5
10	**RHAPSODY AND BLUES** THE CRUSADERS (MCA-5124)	10	9
11	**THIS TIME** AL JARREAU (Warner Bros. BSK 3434)	14	11
12	**LET'S GET SERIOUS** JERMAINE JACKSON (Motown M7-928R1)	12	22
13	**NAUGHTY** CHAKA KHAN (Warner Bros. BSK 3385)	9	11
14	**LET ME BE YOUR ANGEL** STACY LATTISAW (Cotillion/Atlantic SD 5219)	16	14
15	**BARRY WHITE'S SHEET MUSIC** BARRY WHITE (Unlimited Gold/CBS FZ 36208)	15	8
16	**A MUSICAL AFFAIR** ASHFORD & SIMPSON (Warner Bros. HS 3458)	25	2
17	**'80** GENE CHANDLER (20th Century-Fox/RCA T-605)	17	13
18	**ADVENTURES IN THE LAND OF MUSIC** DYNASTY (Solar/RCA BXL-3576)	19	7
19	**ABOUT LOVE** GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	11	14
20	**THE YEAR 2000** THE O'JAYS (TSOP/CBS FZ 36416)	—	1
21	**NO NIGHT SO LONG** DIONNE WARWICK (Arista AL 9526)	23	3
22	**THE GLOW OF LOVE** CHANGE (RFC/Warner Bros. 3438)	20	19
23	**LOVE APPROACH** TOM BROWNE (GRP/Arista 5008)	29	5
24	**LOVE JONES** JOHNNY GUITAR WATSON (DJM/Phonogram-31)	26	12
25	**AFTER MIDNIGHT** MANHATTANS (Columbia JC 36411)	18	20
26	**CAMERON** (Salsoul/RCA SA-8535)	31	7
27	**SWEET SENSATION** STEPHANIE MILLS (20th Century-Fox/RCA T-603)	22	18
28	**TWICE AS SWEET** A TASTE OF HONEY (Capitol ST-12089)	35	5
29	**GARDEN OF LOVE** RICK JAMES (Motown G8-995M1)	37	4
30	**HOT BOX** FATBACK (Spring/Polydor SP-1-6726)	24	22
31	**ONE WAY featuring AL HUDSON** (MCA-5127)	27	10
32	**WIDE RECEIVER** MICHAEL HENDERSON (Buddah/Arista BDS 6001)	52	2
33	**DON'T LOOK BACK** NATALIE COLE (Capitol ST-12079)	28	12
34	**LOVE TRIPPIN'** SPINNERS (Atlantic SD 19270)	30	11
35	**GO ALL THE WAY** THE ISLEY BROTHERS (T-Neck/CBS FZ 36305)	21	20
36	**BEYOND** HERB ALPERT (A&M SP 3717)	34	6
37	**BOUNCE, ROCK, SKATE, ROLL** VAUGHAN MASON & CREW (Brunswick BL 754221)	36	12
38	**TWO PLACES AT THE SAME TIME** RAY PARKER JR. & RAYDIO (Arista AL 9515)	33	21
39	**SOMETHING TO BELIEVE IN** CURTIS MAYFIELD (Curtom/RSO RS-1-3077)	39	7
40	**SPECIAL THINGS** PLEASURE (Fantasy F-9600)	38	8
41	**YOU AND ME** ROCKIE ROBBINS (A&M SP-4805)	32	13
42	**THE INVISIBLE MAN'S BAND** (Mango MLPS 9537)	42	16
43	**ROBERTA FLACK featuring DONNY HATHAWAY** (Atlantic SD 16013)	41	23
44	**POWER** TEMPTATIONS (Gordy/Motown G8-994M1)	40	17
45	**PARADISE** PEABO BRYSON (Capitol SOO-12063)	45	18
46	**I TOUCHED A DREAM** THE DELLS (20th Century-Fox/RCA T-618)	48	4
47	**OFF THE WALL** MICHAEL JACKSON (Epic FE 35745)	44	53
48	**THE GAME** QUEEN (Elektra 5E-513)	—	1
49	**BLOWFLY'S PARTY X-RATED** BLOWFLY (Weird World/T.K. 2034)	49	9
50	**LOVE LIVES FOREVER** MINNIE RIPERTON (Capitol SOO 12097)	—	1
51	**LIGHT UP THE NIGHT** THE BROTHERS JOHNSON (A&M SP-3716)	51	26
52	**ROUTES** RAMSEY LEWIS (Columbia JC 36423)	54	3
53	**FOR MEN ONLY** MILLIE JACKSON (Spring/Polydor SP-1-6727)	46	11
54	**SPECIAL THINGS** POINTER SISTERS (Planet/Elektra P-9)	—	1
55	**WAITING ON YOU** BRICK (Bang/CBS JZ 36262)	50	8
56	**LADY T** TEENA MARIE (Gordy/Motown G7-992R1)	43	25
57	**WINNERS** VARIOUS ARTISTS (I&M Teleproducts/RCA 1-017)	59	4
58	**UPRISING** BOB MARLEY & THE WAILERS (Island ILPS 9596)	63	2
59	**MONSTER** HERBIE HANCOCK (Columbia JC 36415)	56	20
60	**ROCKS, PEBBLES AND SAND** STANLEY CLARKE (Epic JE 36506)	47	10
61	**THE BLUE ALBUM** HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	57	24
62	**SPIRIT OF LOVE** CON FUNK SHUN (Mercury SRM 1-3806)	53	21
63	**MOUTH TO MOUTH** LIPPS INC. (Casablanca NBLP 7197)	55	22
64	**SHINE** AVERAGE WHITE BAND (Arista AL 9523)	61	13
65	**THE WHISPERS** (Solar/RCA BXL 1-3521)	62	36
66	**1980** B.T. EXPRESS (Columbia JC 36333)	60	17
67	**BODY LANGUAGE** PATTI AUSTIN (CTI/CBS JZ 36503)	65	9
68	**GQ TWO** GQ (Arista AL 9511)	58	23
69	**STARPOINT** (Chocolate City/Casablanca CCLP 2013)	—	1
70	**NOW WE MAY BEGIN** RANDY CRAWFORD (Warner Bros. BSK-3421)	64	14
71	**AND ONCE AGAIN** ISAAC HAYES (Polydor PD-1-6269)	66	16
72	**CONCERNED PARTY #1** CAPTAIN SKY (TEC 1202)	72	3
73	**A BRAZILIAN LOVE AFFAIR** GEORGE DUKE (Epic FE 36483)	67	13
74	**SPLASHDOWN** BREAKWATER (Arista AB 4264)	69	15
75	**"C"** JIMMY CASTOR (Long Distance LDR 1201)	75	5

HANDSHAKE'S FIRST RELEASE *— To celebrate the release of their single "My Guy, My Girl," the first release under CBS Records pressing and distribution agreement with Handshake Records, Johnny Bristol and Amii Stewart dropped by the CBS offices. Pictured are (l-r): Dick Asher, deputy president and chief operating officer, CBS Records Group; Johnny Bristol and Amii Stewart; Ron Alexenburg, president, Handshake; Trudy Meisel, partner in Handshake; Walter Yetnikoff, president CBS Records Group; Peter Meisel, partner in Handshake.*

THE RHYTHM SECTION

CHANGES — **Varnell Johnson** has assumed the duties of director of talent acquisition for the Capitol/EMI-A/United Artists labels following **Dr. Cecil Hales** departure from the company "to pursue independent production and management interests." Johnson told **Cash Box,** however, that industry speculation regarding his appointment as vice president of the company's R&B division is at this point in time merely "idle gossip." He went on to stress his current assignment does not signal a structural change within the company's R&B unit. Indergoing a consolidation of A&R and promotion functions earlier this year (**Cash Box**, March 1), Capitol/EMI-A/United Artist promotion, R&B division became the sole responsibility of **Don Mack,** director of national R&B promotion. A&R functions for Capitol were handled by Hale under the re-vamping, while Johnson handled EMI-A/UA A&R functions. Meanwhile, other sources at Capitol confirmed reports that Rusty Moody will be named director of national R&B field promotion. Johnson, however, said that he was not aware of any other changes planned for the company's R&B unit.

THE KING'S PENDING ARRIVAL — Throughout his 30-odd years in the industry, blues legend **B.B. King** has garnered a healthy share of recognition for his ageless, but nearly novel art form — plucking and singing the blues. Though his music and his name have been erected as a national monument through a congressional address, the recent unveiling of Gibson Guitar's new "Lucille" model (named after his guitar) and the initiation of a major ad campaign with Coca Cola — signal a new era of achievement for King. Much of the planned promotion of the new Gibson guitar and the Coca Cola campaign will be tied into release of a Doubleday and Company biography of King titled the *Arrival Of B.B. King*. The book, due in October, was written by **Charles Sawyer,** and includes a pictorial history of some highlights in King's life. A source at MCA Records, for whom King currently records, told **Cash Box** that there are some cross-promotion plans with cooperation between the label and Doubleday scheduled. The sources also said that a promotion between Gibson Guitar and the record company is planned. It will involve a contest wherein participants can win models of the Lucille guitar, which was unveiled at the National Assn. of Music Merchandisers' 1980 convention held in Chicago last June. According to the source, additional cross-promotion plans will be jointly announced by Doubleday and MCA at a later time.

OFF THE PRESSES — Well-traveled R&B stalwart **Joe Simon**'s next LP will be released in late September by Posse Records. The Simon release will be the label's first LP. The company recently released a single by Simon titled "Baby, When Love Is In Your Heart (It's In Your Eyes)." . . . The aggregation of **Twennynine,** featuring **Return To Forever** veteran **Lenny White,** recently completed their second Elektra/Asylum LP in the wake of the successful "Best Of Friends" album, which sported the hot single "Peanut Butter." Recorded at the Indigo Ranch in Malibu, Calif., White and **Earth, Wind and Fire** keyboardist **Larry Dunn** produced the album which features brass work and vocals by members of the EWF outfit. The LP is planned for an October release . . . **James Guthrie**, co-producer and engineer on **Pink Floyd's** "The Wall" album, recently began production on an album by GTO recording artists **Heatwave.**

HOT CROSSOVER VINYL — For the third straight week black product has made the highest debut on the **Cash Box** Top 200 Album chart. This week, the **O'Jays** TSOP/CBS LP "The Year 2000" cracked that chart at #83 bullet. Warner Bros. artists **Ashford & Simpson** (#85 bullet last week) and Philadelphia International artist **Teddy Pendergrass** (#27 bullet two weeks ago) were the highest pop album debuts the last two weeks . . . Also making an impressive debut on the pop LP chart was **Minnie Riperton's** Capitol LP "Love Lives Forever," which broke the chart at #131 bullet. . . . Tabu/CBS group **S.O.S. Band's** hot single, "Take Your Time (Do It Right) Part I," was dethroned from its number one spot on the **Cash Box** Top 100 Singles chart by Warner Bros. **Christopher Cross'** "Sailing." . . . Impressive R&B debuts onto the pop singles chart include "Can't We Try," #82 bullet by Teddy Pendergrass and "My Guy/My Girl," by **Amii Stewart & Johnny Bristol** . . Elektra/Asylum recording group **Queen's** "The Game" LP debuted at #48 on the **Cash Box** Black Contemporary chart. The group's single from the album, "Another One Bites The Dust," debuted on the **Cash Box** BC Singles Chart #82 bullet last week . . . "Save Me," the single from the Columbia LP "Old Crest On A New Wave," by **Dave Mason,** debuted on the **Cash Box** BC Singles chart #87 bullet . . . "Give Me The Night," the Qwest/Warner Bros. LP by **George Benson** has topped the **Cash Box** Jazz chart for the second consecutive weeks and shows signs of closing in the number one spot on the **Cash Box** pop album chart (#8 bullet) and the **Cash Box** Black Contemporary album chart (#2 bullet). The title track is #2 bullet on the Black Contemporary Singles chart and #10 bullet on the pop singles chart.

SHORT CUTS — **Steve Turner** has been named music director at WHAT/Philadelphia . . . WTLC-FM/Indianapolis will soon be airing the three-hour, live gospel program *Jubilation*, which will be simulcast with station WFYI-TV, Channel 20. It marks the first time a black formatted radio station has joined with public television for a simulcast program. . . Capitol recording artist **Natalie Cole** is scheduled to begin a national tour co-billed with singer **Lou Rawls** Sept. 9. The show features two weeks at the Hilton Hotel in Vegas, a week at Carnegie Hall in New York, a week at the Schubert Hall in Philadelphia and a string of one-night engagements across the country before dates in Lake Tahoe and Harrah's in Reno.

michael martinez

CASH BOX TOP 100

August 30, 1980

		8/23	Weeks On Chart
1	**UPSIDE DOWN** DIANA ROSS (Motown M 1494F)	1	8
2	**GIVE ME THE NIGHT** GEORGE BENSON (Owest/Warner Bros. WBS 49505)	2	10
3	**ONE IN A MILLION YOU** LARRY GRAHAM (Warner Bros. WBS 49221)	3	18
4	**THE BREAKS** KURTIS BLOW (Mercury 566)	4	13
5	**OLD FASHION LOVE** COMMODORES (Motown M1489F)	5	10
6	**CAN'T WE TRY** TEDDY PENDERGRASS (Phila. International/CBS ZS9 3107)	9	9
7	**REBELS ARE WE** CHIC (Atlantic 3665)	8	9
8	**BACKSTROKIN'** FATBACK (Spring/Polydor SP 3012)	6	10
9	**LOVE DON'T MAKE IT RIGHT** ASHFORD & SIMPSON (Warner Bros. WBS 49269)	10	8
10	**GIRL, DON'T LET IT GET YOU DOWN** THE O'JAYS (TSOP/CBS ZS9 4790)	14	6
11	**I'VE JUST BEGUN TO LOVE YOU** DYNASTY (Solar/RCA YB-12021)	13	9
12	**TAKE YOUR TIME (DO IT RIGHT)** THE S.O.S. BAND (Tabu/CBS ZS9 5522)	7	20
13	**SOUTHERN GIRL** MAZE (Capitol P-4891)	18	8
14	**CUPID/I'VE LOVED YOU FOR A LONG TIME** SPINNERS (Atlantic 3664)	11	15
15	**DYNAMITE!** STACY LATTISAW (Cotillion/Atlantic 45015)	12	16
16	**SHAKE YOUR PANTS** CAMEO (Chocolate City/Casablanca CC 3209)	24	6
17	**JO JO** BOZ SCAGGS (Columbia 1-11281)	16	11
18	**RESCUE ME** A TASTE OF HONEY (Capitol 4888)	20	10
19	**YOU AND ME** ROCKIE ROBBINS (A&M 2231)	15	19
20	**(BABY) I CAN'T GET OVER LOSING YOU** TTF (Curtom/RSO RS 1035)	23	13
21	**I JUST WANNA DANCE WITH YOU** STARPOINT (Chocolate City/Casablanca CC 3208)	22	9
22	**BIG TIME** RICK JAMES (Gordy/Motown G 7185F)	26	8
23	**PAPILLON** CHAKA KHAN (Warner Bros. WBS 49256)	29	7
24	**WIDE RECEIVER** MICHAEL HENDERSON (Buddah/Arista BDA 622)	31	8
25	**MAGIC OF YOU (LIKE THE WAY)** CAMERON (Salsoul/RCA S7 2124)	28	10
26	**FOR THOSE WHO LIKE TO GROOVE** RAY PARKER, JR. & RAYDIO (Arista AS0522)	19	10
27	**HE'S SO SHY** POINTER SISTERS (Planet/Elektra P-47916)	32	7
28	**WE'RE GOIN' OUT TONIGHT** CAMEO (Chocolate City/Casablanca CC 3206)	21	18
29	**WHERE DID WE GO WRONG** LTD (A&M 2250)	35	4
30	**A LOVER'S HOLIDAY** CHANGE (RFC/Warner Bros. RCS 49208)	25	21
31	**LET ME BE YOUR ANGEL** STACY LATTISAW (Cotillion/Atlantic 46001)	46	5
32	**SEARCHING** CHANGE (RFC/Warner Bros. RCS 49512)	41	5
33	**YEARNIN' BURNIN'** PLEASURE (Fantasy F-893-A-M)	33	10
34	**LANDLORD** GLADYS KNIGHT & THE PIPS (Columbia 1-11239)	17	20
35	**NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS (20th Century-Fox/RCA TC-2460)	47	4
36	**HERE WE GO AGAIN (PART 1)** THE ISLEY BROTHERS (T-Neck/CBS ZS9 2291)	27	12
37	**FUNKIN' FOR JAMAICA (N.Y.)** TOM BROWNE (GRP/Arista GS 2506)	49	5
38	**LOVE MAKIN' MUSIC** BARRY WHITE (Unlimited Gold/CBS ZS9 1418)	40	8
39	**NO NIGHT SO LONG** DIONNE WARWICK (Arista AS 0527)	51	5
40	**YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME** JERMAINE JACKSON (Motown M 1490F)	42	7
41	**SOMEONE THAT I USED TO LOVE** NATALIE COLE (Capitol P-4869)	37	14
42	**I HEARD IT IN A LOVE SONG** McFADDEN & WHITEHEAD (TSOP/CBS ZS9 4788)	48	5
43	**GIRL OF MY DREAM** MANHATTANS (Columbia 1-11321)	53	5
44	**I ENJOY YA** SEVENTH WONDER (Chocolate City/Casablanca CC 3207)	36	11
45	**TASTE OF BITTER LOVE** GLADYS KNIGHT & THE PIPS (Columbia 1-11330)	55	4
46	**HEY LOVER** CHOCOLATE MILK (RCA PB-12030)	44	7
47	**ANOTHER ONE BITES THE DUST** QUEEN (Elektra E-47031)	82	2
48	**FUNTIME (PART 1)** PEACHES & HERB (Polydor PD 2115)	58	4
49	**HOUSE PARTY** FRED WESLEY (Curtom/RSO RS 1037)	30	11
50	**DANCE TURNED INTO A ROMANCE** THE JONES GIRLS (Phila. Int'l./CBS ZS9 3111)	57	5
51	**I TOUCHED A DREAM** THE DELLS (20th Century-Fox/RCA TC-2463)	59	4
52	**HERE WE GO** MINNIE RIPERTON (Capitol P-4902)	69	2
53	**POP IT** ONE WAY FEATURING AL HUDSON (MCA 41298)	68	3
54	**GIVE IT ON (IF YOU WANT TO)** MTUME (Epic/CBS 9-50917)	65	3
55	**TREASURE** THE BROTHERS JOHNSON (A&M 2254)	63	4
56	**MAKE IT FEEL GOOD** ALFONZO SURRETT (MCA 41249)	43	8
57	**THAT BURNING LOVE** EDMUND SYLVERS (Casablanca NB 2270)	67	4
58	**JUST LIKE YOU** HEAT (MCA 41267)	52	7
59	**LOVE THE WAY YOU LOVE** PEABO BRYSON (Capitol P-4887)	54	9
60	**STRUCK BY LIGHTNING TWICE** THE TEMPTATIONS (Gordy/Motown 7188)	60	6
61	**FUNKYTOWN** LIPPS INC. (Casablanca NB 223)	45	24
62	**DO YOU REALLY LOVE ME** RENE AND ANGELA (Capitol P-4851)	50	11
63	**LET'S GET SERIOUS** JERMAINE JACKSON (Motown M 1469F)	38	24
64	**SHINING STAR** MANHATTANS (Columbia 1-11222)	34	25
65	**SHAKE IT UP (DO THE BOOGALOO)** ROD (Prelude PRL 8014)	75	5
66	**BODY LANGUAGE** PATTI AUSTIN (CTI/CBS ZS9 9600)	56	10
67	**MORE BOUNCE TO THE OUNCE** ZAPP (Warner Bros. WBS 49534)	84	2
68	**SOUL SHADOWS** CRUSADERS (MCA 41295)	86	2
69	**BABY, WHEN LOVE IS IN YOUR HEART (IT'S IN YOUR EYES)** JOE SIMON (Posse POS 5001)	72	5
70	**TIGHT MONEY** LEON HUFF (Phila. Int'l./CBS ZS9 3109)	70	5
71	**COMING HOME** TRUTH (Devaki/Mirus DK 4001)	73	4
72	**SWEET SENSATION** STEPHANIE MILLS (20th Century-Fox/RCA TC-2449)	39	22
73	**DON'T MAKE ME WAIT TOO LONG** ROBERTA FLACK (Atlantic AT 3753)	76	3
74	**LOVE JONES** JOHNNY GUITAR WATSON (DJM/Phonogram DJMS-1304)	61	14
75	**MY PRAYER** RAY, GOODMAN & BROWN (Polydor PD 2116)	—	1
76	**HOT SUMMER DAY** SUGARHILL GANG (Sugarhill SH-547)	77	3
77	**MAKING LOVE** HERBIE HANCOCK (Columbia 1-11323)	79	3
78	**SHE BELIEVES IN ME** D.J. ROGERS (ARC/Columbia 1-11324)	78	3
79	**I OWE YOU ONE** SHALAMAR (Solar/RCA JH-12049)	64	6
80	**RED LIGHT** LINDA CLIFFORD (Curtom/RSO RS-1041)	—	1
81	**FREEDOM** GRANDMASTER FLASH AND THE FURIOUS 5 (Sugar Hill SH-549)	92	2
82	**DON'T BE AN ISLAND** JERRY BUTLER (Phila. Int'l./CBS ZS9 3113)	90	2
83	**HOLD ON** SYMBA (Venture V-127)	85	6
84	**THINK POSITIVE** THE MAIN INGREDIENT featuring CUBA GOODING (RCA PB-12060)	87	3
85	**UNLOCK THE FUNK** LOCKSMITH (Arista ASO 543)	95	2
86	**PUSH PUSH** BRICK (Bang/CBS ZS9 4813)	—	1
87	**SAVE ME** DAVE MASON (Columbia 1-11289)	—	1
88	**TAKING AWAY YOUR SPACE** TWO TONS O' FUN (Honey/Fantasy F-896)	—	1
89	**POP YOUR FINGERS** ROSE ROYCE (Whitfield/Warner Bros. WHI 49274)	71	6
90	**I NEED YOUR LOVIN'** TEENA MARIE (Motown G 7189F)	—	1
91	**EVERYTHING SO GOOD ABOUT YOU** MELBA MOORE (Epic 9-50909)	—	1
92	**CAN'T HELP MYSELF** KWICK (EMI America/Capitol P-8048)	93	3
93	**SLOW DANCE** DAVID RUFFIN (Warner Bros. WBS 49277)	80	6
94	**CHARLEY SAYS! (ROLLER BOOGIE BABY)** KING TIM III (Spring/Polydor SP D 407)	—	1
95	**I LOVE IT** TRUSSEL (Elektra E-46664)	62	6
96	**MAKE ME YOURS** HIGH INERGY (Gordy/Motown G 7187F)	98	2
97	**SITTING IN THE PARK** GQ (Arista AS-0510)	66	16
98	**ALL NIGHT THING** THE INVISIBLE MAN'S BAND (Mango MS-103)	81	27
99	**HEAVY ON PRIDE (LIGHT ON LOVE)** SMOKEY ROBINSON (Tamla/Motown T 54313F)	74	10
100	**LOOKIN' FOR LOVE** CANDI STATON (Warner Bros. WBS 49240)	88	13

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Holiday (Little Macho — ASCAP) 30
All Night Thing (All In All/Island — BMI) 98
Another One (Queen/Beechwood — BMI) 47
Baby, When Love (Little Jeremy/Window Music/Porter) 69
Backstrokin' (Clita — BMI) 8
Big Time (Stone City — ASCAP) 22
Body Language (Duchess — BMI) 66
Can't Help Myself (Quick/Cessess — BMI) 92
Can't We Try (Stone Diamond — BMI) 6
Charley Says! (Clita — BMI/Sign Of The Twins/Fatback — ASCAP) 94
Coming Home (Murios/Davahkee — ASCAP) 71
Cupid/I Loved You (Kags/Sumac — BMI) 14
Dance Turned Into (Assorted — BMI) 50
Do You Really (Moore and More — BMI) 62
Don't Be An Island (Echo-Rama/AOPA — ASCAP) 82
Don't Make Me (Jobete/Black Bull — ASCAP) 73
Dynamite! (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI) 15
Everything So Good (Eptember — ASCAP/Ensign/Industrial Strength — BMI) 91
For Those Who (Raydiola — ASCAP) 26
Freedom (Malaco/Thompson Weekly/Sugarhill — license pending) 81
Funkin' For Jamaica (Thomas Browne/Roaring Fork — BMI) 37
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 61
Funtime (Bull Pen — BMI/Perren Vibes — ASCAP) 48
Girl, Don't Let It (Mighty Three — BMI) 10
Girl Of My (Content — BMI) 43
Give It On Up (Frozen Butterfly — license pending) 54
Give Me (Rodsongs — ASCAP) 2
Heavy On Pride (Bertram — ASCAP) 99
Here We Go (Dickie Bird/Art Phillips — BMI) 52
Here We Go Again (Bovina — ASCAP) 36
Hey Lover (Chocolate Milk — BMI) 46
He's So Shy (ATV/Mann & Weill/Braintree/Snow — BMI) 27
Hold On (Barcam — BMI) 83
Hot Hot Summer (Sugarhill — BMI) 76
House Party (Mt. Airy — BMI) 49
I Can't Get Over (Mayfield — BMI) 20
I Enjoy Ya (Finish Line — BMI) 44
I Heard It (Assorted — BMI) 42
I Just Wanna Dance (Harrindur — BMI) 21
I Love It (Ensign/Nikki's Dream/Cowcatcha — BMI) 95
I Love The Way (WB Music/Peabo — ASCAP) 59
I Need Your (Jobete — ASCAP) 90
I Owe You One (Spectrum VII/Rosy — ASCAP) 79
I Touched A Dream (Angelshell/Six Continents — BMI) 51
I've Just Begun (Spectrum VII/Mykinda — ASCAP) 11
Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 17
Just Like You (Koppelman/Bandier — BMI) 58
Landlord (Nick-O-Val — ASCAP) 34
Let Me Be (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI) 31
Let's Get (Jobete & Black Bull — ASCAP) 63
Looking For Love (Hotlips — BMI) 100
Love Don't Make (Nick-O-Val — ASCAP) 9
Love Jones (Vir-Jon — BMI) 74
Love Makin' (Dandy Dittys/Me-Benish — ASCAP) 38
Magic Of You (One To One — ASCAP) 25
Make It Feel (AOLE/Finish Line/Echo-Rama — BMI/ASCAP) 56
Make Me Yours (Jobete — ASCAP) 96
Making Love (Mouzon — ASCAP) 77
More Bounce (Rubber Band — BMI) 67
My Prayer (Shapiro, Bernstein & Co./Peter Maurice — ASCAP) 75
Never Knew Love (Frozen Butterfly — BMI) 35
No Night (Irving — BMI) 39
Old-Fashion Love (Jobete/Commodores — ASCAP) 5
One In A Million (Irving/Medad — BMI) 3
Papillon (Diamond Touch/Arista — ASCAP) 23
Pop It (Perk's/Duchess (MCA) — BMI) 53
Pop Your Fingers (May Twelfth/Warner — Tamerlane — BMI) 89
Push Push (W.B./Good High — ASCAP) 86
Rebels Are We (Chic — BMI) 7
Red Light (MGM Affiliated — BMI) 80
Rescue Me (Rhythm Planet/Conducive/Big One — BMI/ASCAP 18
Save Me (Blackwood/Bruiser — BMI) 87
Searching (Little Macho — ASCAP) 32
Shake It Up (Jessica & Jonathan/Ivan Mogull — ASCAP) 65
Shake Your Pants 16
She Believes (Angel Wing — ASCAP) 78
Shining Star (Content — BMI) 64
Sitting In The Park (Chevis — BMI) 97
Slow Dance (Conquistador/Probe II — ASCAP) 93
Someone That I Used (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP) 41
Soul Shadows (Four Knights/Blue Sky Ryder/Irving — BMI) 68
Southern Girl (Amazement — BMI) 13
Struck By (Book — BMI) 60
Sweet Sensation (Frozen Butterfly — BMI) 72
Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI) 12
Taking Away (Borzoi/Beekeeper/Beeswax — ASCAP) 88
Taste Of Bitter (Nick-O-Val — ASCAP) 45
That Burning Love (Algre/Moore & Moore — BMI) 57
The Breaks (Neutral Gray/Funkgroove — ASCAP) 4
Think Positive (Stage Presence/Carnaby — ASCAP) 84
Tight Money (Piano — BMI) 70
Treasure (Rodsongs — License pending) 55
Unlock The Funk (Locksmith — ASCAP/Nirvana — BMI) 85
Upside Down (Chic — BMI) 1
We're Goin' Out (Better Nights — ASCAP/Better Days — BMI) 28
Where Did We Go Wrong (Irving — BMI/Almo/McRovscod — ASCAP) 29
Wide Receiver (Electrocord — ASCAP) 24
Yearnin' Burnin' (Three Hundred Sixty — ASCAP) 33
You And Me (Chinnichap Adm. by Careers — BMI 19
You're Supposed To (Jobete & Black Bull — ASCAP) 40

BLACK CONTEMPORARY

MOST ADDED SINGLES

1. **HERE WE GO — MINNIE RIPERTON — CAPITOL**
   WKND, KMJM, WJLB, WAOK, WILD, WCIN, WDAS-FM, KPRS, KDKO, WRAP, WAMO, WLOU
2. **MY PRAYER — RAY, GOODMAN & BROWN — POLYDOR**
   WSOK, WRBD, WDIA, WJMO, OK100, WCIN, WOKB, KPRS, KDAY, WOL, WGPR-FM
3. **MORE BOUNCE TO THE OUNCE — ZAPP — WARNER BROS.**
   WRBD, WTLC, WAOK, WILD, WDAS-FM, KGFJ, WGPR-FM, WVKO, WAMO
4. **FUNKIN' FOR JAMAICA (N.Y.) — TOM BROWNE — GRP/ARISTA**
   WWRL, WJLB, WAOK, WJMO, KGFJ, KDKO
5. **FUNTIME (PART 1) — PEACHES & HERB — POLYDOR**
   WYLD, WDIA, WJLB, WAOK, WDAS, WNHC
6. **I TOUCHED A DREAM — THE DELLS — 20th CENTURY-FOX/RCA**
   WRBD, WDIA, KMJM, WGIV, WBMX, KOKA
7. **WHERE DID WE GO WRONG — LTD — A&M**
   WWRL, WAOK, WBMX, WGCI, WAMO
8. **NEVER KNEW LOVE LIKE THIS BEFORE — STEPHANIE MILLS**
   WDIA, WJLB, WJMO, WBMX, WAMO

MOST ADDED ALBUMS

1. **THE YEAR 2000 — THE O'JAYS — TSOP/CBS**
   WWIN, WTLC, WGIV, WILD, WOKB, WRAP, WGPR-FM
2. **A MUSICAL AFFAIR — ASHFORD & SIMPSON — WARNER BROS.**
   WWIN, WYLD-FM, WBMX, WOKB, KDKO, WRAP
3. **WIDE RECEIVER — MICHAEL HENDERSON — BUDDAH/ARISTA**
   WSOK, KATZ, OK100, WDAS-FM, WOKB, KPRS

UP AND COMING

NIGHT TIME LOVER — LATOYA JACKSON — POLYDOR
OUT HERE ON MY OWN — ANGELA CLEMMONS — EPIC
MYSTERY DANCER — SHADOW — ELEKTRA
HURRY UP THIS WAY AGAIN — THE STYLISTICS — TSOP/CBS
HEARTACHE NO. 9 — DELEGATION — MERCURY

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — CARL CONNOR, PD
HOTS: D. Ross, Boz Scaggs, Dynasty, Chic, Taste Of Honey, G. Benson, Ashford/Simpson, Maze, M. Henderson, Alphonso Surrett, O'Jays, McFadden/Whitehead, Pointer Sisters, D. Warwick, Starpoint, Cameo, Change, R. James, S. Lattisaw, Delegation, Manhattans, J. Taylor, E. Sylvers, Choc Milk, Sugar Hill Gang, Dells, Al Hudson, P. Austin, Crusaders, Cameron, Mtume. ADDS: C. Mayfield, T. Davis, M. Moore, Tom Browne, Zapp, M. Riperton, Peaches & Herb, Jermaine Jackson, Grandmaster Flash, LTD. LP ADDS: S.O.S. Band.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: Mtume, Grandmaster Flash, Young & Company, Captain Sky, Cameo, G. Chandler, Sugar Hill Gang, Chic, Softones, Ashford/Simpson, T. Pendergrass, R. James, Commodores, Fatback, Al Hudson, Jerome Jackson, Dynasty, G. Benson, Al Jarreau, Starpoint, K. Blow. LP ADDS: Ashford/Simpson, Maze, O'Jays, D. Ruffin.

WATV — BIRMINGHAM — BILL GLOVER, MD — #1 — L. GRAHAM
HOTS: K. Blow, Dynasty, R. James, D. Ross, Ashford/Simpson, Chocolate Milk, GQ, J.G. Watson, S. Lattisaw, S.O.S. Band, O'Jays, R. Flack Fatback, G. Benson, Manhattans, Boz Scaggs, B. Preston, Sun, Lipps, Inc., T. Pendergrass, J. Knight, M. Henderson, Maze, Starpoint. ADDS: Solaris. LP ADDS: I. Muhammed.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — G. BENSON
JUMPS: 43 To 35 — Young & Company, 42 To 34 — Bros. Johnson, 40 To 33 — G. Knight, 38 To 32 — McFadden/Whitehead, 37 To 31 — Sugarhill Gang, 41 To 20 — D. Ross, 36 To 29 — S. Mills, 34 To 27 — P. Bryson, 31 To 26 — Seventh Wonder, 33 To 24 — Dells, 32 To 23 — Change, 30 To 22 — Pleasure, 27 To 21 — C. Khan, 29 To 20 — Al Hudson, 26 To 19 — Pointer Sisters, 25 To 18 — O'Jays, 24 To 17 — Taste Of Honey, 23 To 16 — F. Wesley, 21 To 15 — Ashford/Simpson, 19 To 14 — T. Pendergrass, 16 To 11 — Chic, 17 To 10 — R. James, 9 To 2 — M. Henderson, 15 To 5 — Tom Browne, Ex To 45 — Queen, HB To 44 — Peaches & Herb, HB To 41 — S. Lattisaw, HB To 40 — LTD, HB To 39 — Kwick, Ex To 38 — B. White, Ex To 37 — Rod, Ex To 36 — Maze. ADDS: M. Riperton, D. Moore, Kano, Triple S Conn., Grandmaster Flash, Zapp, Locksmith, N. Connors, D. Mason, Delegation. LP ADDS: Pointer Sisters, O'Jays, M. Moore, Santana, Deodato, L. Holloway, I. Muhammed, Flakes.

WGIV — CHARLOTTE — JOAN GRAHAM, PD
HOTS: T. Pendergrass, T. Browne, Taste Of Honey, Cameron, K. Blow, Al Hudson, G. Chandler, M. Henderson, Ashford/Simpson, Dynasty, E. Sylvers, P. Austin, D. Ruffin, Rose Royce, S. Lattisaw. ADDS: Pointer Sisters, Dells, C. Khan, C.L. Blast, Bros. Johnson. LP ADDS: O'Jays.

WBMX — CHICAGO — SPANKY LANE, PD
HOTS: Maze, Pointer Sisters, Cameron, Dells, Cameo, M. Riperton, M. Henderson, Starpoint, Dynasty, D. Warwick. ADDS: M. Henderson, TTF, S. Mills, D. Warwick, S. Lattisaw, LTD, Dells, R. Flack. LP ADDS: G. Knight, Ashford/Simpson, Dynasty, T. Pendergrass.

WGCI — CHICAGO — BARRY MAYO, PD
HOTS: L. Graham, S.O.S. Band, G. Benson, Cameo, Two Tons Of Fun, C. Khan, Fatback, Queen, Booker T. Jones, J. Browne. ADDS: H. Alpert, LTD, Mtume. LP ADDS: J. Butler.

WCIN — CINCINNATI — MIKE ROBERTS, MD
HOTS: Chic, Ashford/Simpson, Cameo, J. Jackson, T. Pendergrass, Manhattans, Commodores, Dynasty, D. Ross, Fatback, O'Jays, G. Benson. ADDS: Gary Glenn, M. Riperton, Ray, Goodman & Brown, Al Hudson. LP ADDS: Commodores, D. Ross, S.O.S. Band.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — RAYDIO
JUMPS: 35 To 30 — LTD, 27 To 24 — M. Henderson, 25 To 22 — Cameron, 20 To 17 — Maze, 18 To 13 — Manhattans, 13 To 8 — O'Jays, 10 To 7 — T. Pendergrass. ADDS: Ray, Goodman & Brown, T. Browne, S. Mills, Crusaders. LP ADDS: Tom Browne.

WDAO — DAYTON — LANKFORD STEPHENS, MD
HOTS: D. Ross, S. Lattisaw, Maze, Dynasty, C. Khan, J. Taylor, R. James, Temptations, Cameo, Manhattans, P. LaBelle, R. Flack, J. Jackson, O'Jays, G. Knight & Pips, LTD, S. Mills.

KDKO — DENVER — KEVIN BROWN, MD — #1 — G. BENSON
JUMPS: 31 To 26 — McFadden/Whitehead, 27 To 20 — Bros. Johnson, 18 To 9 — L. Graham, 17 To 8 — S. Lattisaw, 11 To 3 — D. Ross, HB To 38 — Wm. DeVaughn, HB To 36 — Robert John, HB To 35 — Elaine & Ellen, HB To 24 — Dynasty, HB To 22 — Taste Of Honey, HB To 18 — O'Jays, HB To 13 — Fatback, HB To 7 — Al Hudson. ADDS: M. Riperton, Tom Browne. LP ADDS: Ashford/Simpson, Deodato, J. Klemmer.

WJLB — DETROIT — TOM COLLINS, PD — #1 — M. HENDERSON
JUMPS: 39 To 31 — Bros. Johnson, 40 To 30 — LTD, 35 To 29 — Heat, 38 To 28 — Temptations, 37 To 27 — Pure Pleasure, 36 To 26 — McFadden/Whitehead, 33 To 25 — O'Jays, 29 To 24 — Starpoint, 31 To 23 — R. James, 30 To 22 — S. Robinson, 28 To 21 — D. Ruffin, 27 To 20 — Taste Of Honey, 22 To 18 — Isley Bros., 21 To 17 — C. Khan, 26 To 16 — B. White, 25 To 15 — Pleasure, 24 To 14 — Cameo, 19 To 12 — Ashford/Simpson, 17 To 10 — P. Austin, 13 To 9 — Rene & Angela, 12 To 8 — T. Pendergrass, 16 To 7 — Chic, 18 To 6 — Al Hudson, HB To 40 — Joe Simon, HB To 39 — Pointer Sisters, LP To 38 — F. Wesley, HB To 37 — E. Sylvers, LP To 36 — Maze, HB To 35 — D. Mason, HB To 34 — Two Tons Of Fun. ADDS: S. Lattisaw, Crusaders, G. Knight, Tom Browne, Cameron, Peaches & Herb, S. Mills. LP ADDS: I. Muhammed.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — M. HENDERSON
HOTS: Fatback, L. Graham, D. Ross, G. Benson, Cameo, Ashford/Simpson, T. Pendergrass, Rene & Angela, S. Lattisaw, B. White. ADDS: L. Clifford, C. Mayfield, Dave Mason, Jeff & Aleta, E. Sylvers, Ray, Goodman & Brown, Zapp, C.L. Blast, A. Clemmons, B. Marley. LP ADDS: D. Ruffin, O'Jays, I. Muhammed.

WRBD — FT. LAUDERDALE — JOE FISHER, OM — #1 — G. BENSON
JUMPS: 40 To 37 — Chi-Lites, 37 To 34 — J. Butler, 39 To 32 — I. Hayes, 34 To 30 — S. Mills, 33 To 28 — LTD, 32 To 27 — D.J. Rogers, 30 To 24 — Al Hudson, 26 To 23 — Whispers, 25 To 22 — Chocolate Milk, 20 To 16 — F. Wesley, 18 To 15 — D. Ross, 17 To 14 — O'Jays, 16 To 12 — Rod, 14 To 11 — Seventh Wonder, 13 To 9 — S. Lattisaw, HB To 44 — T. Browne, HB To 43 — M. Riperton, HB To 42 — McFadden/Whitehead, HB To 41 — M. Henderson. ADDS: Dee Edwards, Ray, Goodman & Brown, Margaret Reynolds & K.C., Norman Connors, Sharon Paige, Delegation, Patti Austin, Manhattans, Commodores, Zapp, Jermaine Jackson, D. Warwick, Dells, E. Sylvers, Millie Jackson. LP ADDS: Funk Express.

WKND — HARTFORD — EDDIE JORDAN, MD — #1 — TOM BROWNE
JUMPS: 30 To 27 — McFadden/Whitehead, 27 To 20 — O'Jays, 23 To 19 — Maze, 21 To 9 — L. Graham, 12 To 8 — Taste Of Honey, 11 To 5 — D. Ross, Ex To 35 — Dells, Ex To 26 — S. Lattisaw, Ex To 25 — S. Mills. ADDS: M. Riperton, Two Tons Of Fun, J. Mathis, Symba, A. Clemmons.

KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — D. ROSS
JUMPS: 40 To 37 — C. Khan, 39 To 35 — Seventh Wonder, 37 To 33 — B. Midler, 36 To 21 — Rolling Stones, 31 To 26 — Raydio, 29 To 17 — T. Pendergrass, 27 To 24 — S. Clarke, 24 To 14 — M. Henderson, 13 To 6 — G. Benson, 12 To 10 — S.O.S. Band, Ex To 39 — Pointer Sisters, Ex To 25 — Taste Of Honey. ADDS: Al Hudson.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD — INDIANAPOLIS
HOTS: Grandmaster Flash, O'Jays, D. Ross, ADC Band, Dynasty, Tom Browne, R. James, A. Surrett, Starpoint, S. Lattisaw, B. White, Fatback, Chic, Kwick, Change, Slick, M. Henderson, E. Sylvers, D. Mason, P. Bryson, TTF, T. Marie, LTD, Dells, Shadow, Jones Girls, Shalamar, Queen, M. Riperton, Parlet, Pointers, Truth, J. Taylor, Cameo, Rod, Peaches & Herb, Al Hudson, Manhattans, Brick, Charles Veal, Lamont Johnson. ADDS: Zapp, G. Knight, Al Jarreau, Manhattan Transfer, Dee Edwards. LP ADDS: O'Jays, Pointer Sisters, Gayle Adams.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — G. BENSON
HOTS: Starpoint, T. Pendergrass, C. Khan, O'Jays, Dynasty, Ashford/Simpson, R. James, T. Browne, F. Wesley, Zapp, R. Flack. ADDS: Pointer Sisters, Ray, Goodman & Brown.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — D. ROSS
HOTS: Fatback, Cameo, G. Benson, Cameron, Raydio, K. Blow, Dynasty, M. Henderson, R. James. ADDS: McFadden/Whitehead, M. Moore, B. Marley, L. Clifford, B.T. Express, Queen, Zapp, Tom Browne. LP ADDS: Platypus, J. Castor.

WDIA — MEMPHIS — MARK CHRISTIAN, MD
HOTS: Ashford/Simpson, TTF, C. Khan, G. Benson, Cameo, S. Lattisaw, Joe Simon, P. LaBelle, G. Knight, O'Jays, D. Ross, Dynasty, T. Pendergrass, P. Bryson, Change, D.J. Rogers, J. Jackson, D. Warwick, Manhattans, Raydio, N. Cole, Temptations, M. Henderson, I. Hayes, LTD. ADDS: Jones Girls, Peaches & Herb, Ray, Goodman & Browne, Rod, S. Mills, Stylistics, Dells. LP ADDS: D. Ruffin.

WYLD-FM — NEW ORLEANS — RON ASH, PD — #1 — D. ROSS
JUMPS: 38 To 34 — Dells, 37 To 33 — J. Taylor, 35 To 32 — Rene & Angela, 34 To 26 — Heat, 40 To 24 — McFadden/Whitehead, 25 To 19, 22 To 18 — Chocolate Milk, 28 To 17 — S. Lattisaw, 16 To 13 — Taste Of Honey, 27 To 11 — Ashford/Simpson, 15 To 10 — Maze, 21 To 8 — O'Jays, 8 To 5 — T. Pendergrass, Ex To 39 — LTD, Ex To 29 — C. Khan, Ex To 22 — Starpoint. ADDS: Brick, Millie Jackson, Crusaders, Peaches & Herb, R. Brown. LP ADDS: T. Pendergrass, Ashford/Simpson.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Commodores, D. Warwick, T. Pendergrass, D. Ross, Ashford/Simpson, C. Khan, G. Benson, Dells, Jermaine Jackson. ADDS: Tom Browne, Crusaders, Al Jarreau, G. Knight, LTD. LP ADDS: A. Clemmons, Ramsey Lewis.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — G. BENSON
HOTS: D. Ross, T. Pendergrass, Taste Of Honey, Fatback, Commodores, Chic, R. James, Dynasty, Ashford/Simpson, Starpoint, Kano, S. Lattisaw, O'Jays, Brick, Manhattans. ADDS: Brass Construction, Joe Simon, Teena Marie, Ray, Goodman & Brown, Stylistics. LP ADDS: O'Jays, Ashford/Simpson, Bob Marley, C. Brown, Crusaders, D. Warwick, M. Henderson.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — G. BENSON
HOTS: G. Benson, D. Ross, K. Blow, Commodores, Dynasty, O'Jays, T. Pendergrass, Boz Scaggs, L. Graham, Ashford/Simpson, Maze, C. Khan, Taste Of Honey, J. Jackson, LTD, Tom Browne, P. Bryson, R. James, B. White, M. Henderson, S. Lattisaw, Breakwater, D. Warwick, J. Mathis, S. Mills, Shalamar, Slick, Anacostia, Main Ingredient. ADDS: M. Riperton, Joyce Cobb, Peaches & Herb, Unity, Zapp, Stylistics, J. Knight, Love Committee, ADC Band, Charles Whitehead, Ritz. LP ADDS: Queen, Ray, Goodman & Brown, M. Henderson.

WAMO — PITTSBURGH — KEN ALLAN, PD — #1 — D. ROSS
JUMPS: 36 To 33 — McFadden/Whitehead, 34 To 31 — C. Khan, 37 To 29 — S. Lattisaw, 33 To 28 — R. James, 30 To 27 — Manhattans, 32 To 26 — Pointer Sisters, 29 To 23 — M. Henderson, 27 To 22 — F. Wesley, 23 To 20 — Taste Of Honey, 22 To 19 — Change, 21 To 18 — Cameron, 24 To 17 — Cameo, 19 To 15 — O'Jays, 20 To 12 — Chocolate Milk, 14 To 11 — Maze, 13 To 9 — Ashford/Simpson, 11 To 7 — Pleasure, 7 To 4 — T. Pendergrass, 5 To 3 — G. Benson, HB To 40 — Peaches & Herb, HB To 36 — LTD, HB To 34 — G. Knight. ADDS: LTD, S. Mills, D. Warwick, M. Riperton, Latoya Jackson, Zapp.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — G. BENSON
JUMPS: 24 To 20 — F. Wesley, 23 To 19 — B. White, 22 To 13 — Taste Of Honey, 13 To 7 — O'Jays, 7 To 5 — T. Pendergrass. ADDS: Cameo, R. James, M. Henderson, Cameron. LP ADDS: S. Mills, Pointer Sisters, McFadden & Whitehead, Shadow, Two Tons Of Fun.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — D. ROSS
HOTS: S.O.S. Band, Fatback, I. Cara, Commodores, K. Blow, Maze, Cameo, M. Henderson, Joe Simon. ADDS: S. Lattisaw, Lenore O'Malley, Symba, P. Austin, R. Flack, Dells, Rod, Queen.

KMJM — ST. LOUIS — CLIFF WINSTON, MD — #1 — L. GRAHAM
JUMPS: 34 To 15 — Cameo, 32 To 3 — Tom Browne, 29 To 24 — Gap Band, 33 To 7 — Fatback, 23 To 19 — Commodores, Ex To 35 — H. Hancock, Ex To 30 — J.G. Watson, Ex To 14 — O'Jays, Ex To 12 — Queen, Ex To 9 — Dynasty, Ex To 8 — Maze, Ex To 6 — Al Hudson. ADDS: R. James, M. Riperton, Jermaine Jackson, Dells, Taste Of Honey, Latoya Jackson, Rod.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — D. ROSS
JUMPS: 30 To 25 — S. Mills, 29 To 24 — LTD, 26 To 21 — D. Warwick, 22 To 19 — Cameo, 21 To 15 — D. Mason, 18 To 14 — Ashford/Simpson, 15 To 12 — Dynasty, 13 To 11 — Starpoint, 12 To 9 — O'Jays, 9 To 7 — B. White, HB To 30 — E. Sylvers, HB To 29 — J. Jackson, Ex To 28 — T. Browne, HB To 27 — Jones Girls. ADDS: T. Davis, Millie Jackson, Zapp, Isley Bros., Kwick. LP ADDS: M. Henderson, Brass Construction, G. Washington, T. Marie, M. Riperton.

OK100 — WASHINGTON — DWIGHT LANGELY, MD
HOTS: Commodores, S.O.S. Band, G. Benson, D. Ross, Dynasty, Chic, Ashford/Simpson, Change, Tom Browne, S. Lattisaw, Pointer Sisters, T. Pendergrass, Mtume, Maze, O'Jays. ADDS: L. Clifford, M. Moore, Ray, Goodman & Brown, T. Marie. LP ADDS: M. Henderson, LTD.

INTERNATIONAL

GERMAN GABRIEL *— Phonogram/Mercury recording artist Peter Gabriel recently had a German language version of his third and latest self-titled LP released in Germany. The music is the same, and Gabriel still sings the lyrics, translated into German by Horst Konigstein. Pictured at the Phonogram offices in Hamburg are (l-r): Roland Kammerell, Phonogram; Konigstein; Gabriel; and Dr. Gerhard Weber, Phonogram.*

A&M Launches Worldwide Marketing Campaign For 'Breaking Glass' Album

LOS ANGELES — A&M Records has launched the simultaneous worldwide release of the original motion picture soundtrack from *Breaking Glass*, featuring songs written and performed by Hazel O'Connor. The label will concentrate its initial marketing and merchandising efforts for the soundtrack LP in the territories of Canada, the U.K., Australia, Japan, South and Central America, Europe and Portugal, as well as the U.S.

"We're trying to stress both O'Connor's and the movie soundtrack's international appeal through this extensive campaign," said Jack Lossman, vice president international for A&M. "Of course, we're most anxious for the movie to open up here in the U.S. to boost awareness of Hazel on a domestic level, but we are emphasizing that she is a talented singer/songwriter with a new sound both domestically and internationally."

Lossman noted that O'Connor "came to (the domestic label's) attention through A&M Ltd.," A&M's wholly-owned English affiliate, in 1979 and was signed March 26, 1980 via A&M Ltd. An extensive press mailing accompanied the worldwide release of the *Breaking Glass* LP to key press representatives and journalists in foreign markets and international press conferences with O'Connor have been scheduled.

"We're basically trying to build awareness at the media level with Hazel and hoping that it will spread from there," indicated Lossman.

A "canned interview" is also being supplied to key radio personnel overseas, according to Lossman, with spots provided to insert the air personality's voice. An in-store video for international use will also be provided, in addition to a promotional film clip from the movie for local television.

"Obviously, exposure from the movie will give added emphasis to Hazel as a new rock artist," Lossman pointed out, "but I don't think the film will make or break her. We're making a commitment to Hazel as a solo recording artist and we hope to break her as such."

Lossman also noted that in-store displays are also being "encouraged" on the international retail level. "Retailers in various countries will be setting up window displays making use of a clear celluloid backdrop that will simulate the *Breaking Glass* theme," said Lossman.

Lossman summarized the campaign by saying "all of our foreign affiliates are 100% behind Hazel. We're planning to have her visit various countries in support of the *Breaking Glass* LP and generally build awareness."

RCA, PRT Terminate Joint Video Negotiations

LONDON — RCA Records U.K. and Precision Records and Tapes (PRT) have terminated negotiations to form a joint venture in the U.K. Both companies cited the status of agreements with third parties as the primary obstacle to culmination of the proposal.

However, Lord Grade, chairman of Associated Communications Corp. Ltd., the parent company of PRT, reaffirmed his desire to make available his company's feature film and video catalog to the RCA SelectaVision videodisc system.

RCA Records and PRT had announced in June that they were planning to form a joint venture to combine the assets of both companies into a new entity.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Phonogram arranged a full-fledged party at Regine's, the recently opened plush nitery, to unveil the new album by **Susana Rinaldi**. Recorded in Buenos Aires. Rinaldi's renderings of three tunes were introduced by the label's promo manager, **Leo Bentivoglio**, Phonogram's managing director **John Lear**, music reviewer **Napoleon Cabrera** and poet **Horacio Ferrer**. The audience reacted very well to this new effort on behalf of local music.

CBS managing director **Hecio Cuomo** reported to **Cash Box** that the recent budget series launched by his company has achieved very good results and that he expects 1981 to be a good year for the company, with certain improvements in the market. "These budget launchings are expected to bring back customers to the dealers and, afterwards, mean renewed sales at regular prices," he explained. The series is comprised of 30 titles by some of the best artists on the label.

EMI is completing its current sales campaign (tagged *10* after the famed **Bo Derek** movie, which was quite a smash here) with a contest among its sales and promo people that has proven to be very effective. The diskery is also using videocassette screenings as promo resources at niteries and dancing halls, with good results. **Luis Aguado**, MD of the company, is returning this week from a trip to Great Britain and the U.S.

Microfon's *La Discoteca del Amor* has received outstanding reviews from movie critics considering the nature of the movie, which is the fourth part of a joint effort between the label and Aries, the cinema producing company. The LP with the soundtrack music, which includes several Top 50 items, is also selling well.

Ruben Aprile of Interdisc reports advance orders of 52,000 copies for the "Momentos" LP, a compilation album to be promoted through ATC. This figure reveals both a strong interest in the market and good selling potential for the company, which last year obtained the license of K-tel for this country.

RCA's album "Carozo y Narizota" has been one of the best items in the joint campaign between the company and Channel 13, which has been comprised of several albums aimed at different customers. Kiddie music has been strong for some time, and, in this case, there is added backing by a daily program in the channel.

Chanteuse and composer **Eladia Blazquez** and author-singer-TV artist **Chico Novarro** opened a new show at the Embassy theater, following a trend towards music for the 35+ crowd. Although there are few pop artists with strong followings, there is a certain amount of entertainment available for adults, in spite of a bleak situation for the movie and stage businesses.

The Argentinian Chamber of Record Producers has started what looks as a very interesting experiment. Several of the major companies are furnishing numerical data about sales, which leads to a compilation of charts based on actual production. The chamber has also arranged a campaign to promote sales of singles and will improve the current statistics by offering more information about budget and mid-price cassettes, which have been grouped to date with regular priced tapes.

RCA's **Buddy McCluskey** is preparing (with his wife **Mary**) the Spanish lyrics for "The Winner Takes All," the new **ABBA** single. In Argentina, ABBA holds the all-time singles sales high with more than 700,000 units of "Chiquitita" and will have one of the strongest albums of 1980 through "Thanks for the Music," an album with the quartet's biggest hits, also in Spanish.

Phonogram is launching, with strong backing by state-owned TV channel ATC, the new album by chanteuse **Valeria Lynch**, whose latest single reached Top Three status recently after a tie-in with a well-known brand of wine, which cast the tune and Lynch in a TV commercial. Lynch has been heading a musical show, "They're Playing Our Song," written by **Neil Simon**.

Microfon's **Mario Kaminsky** reports that Spanish chanteur **Camilo Sesto** will return to Argentina next April for a four-week-long tour of the country. Chanteuse **Angela Carrasco** will come to Buenos Aires this October.

The new "Cantanino" album, released by CBS, looks like another strong item in the story of this successful project. As explained before in this column, it's based on songs written for children and is backed by a TV program. Initial sales for the new LP (the fourth one, on a yearly basis) was above 50,000 units, a very nice beginning.

Tonodisc is also pleased by the above-50,000 order for the new **Richard Clayderman** LP and nearly 150,000 copies of the **Parchis** LP, by the Spanish kiddie group.

miguel smirnoff

Germany

MUNICH — WEA recently moved offices in Hamburg. The new address is Arndtstrasse 16 and the phone number if 228050. WEA head **Siegfried Loch** is also quite pleased about the recent court decision that granted an injunction against the flagrant importation of revenue-robbing Spanish product.

Metronome is slated for distributorship of the entire Fantasy catalog. Artists such as **Sonny Rollins, McCoy Tyner, Phil Woods,** perennial favorites **Ike and Tina Turner** and **Creedence Clearwater Revival**

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

1 **Funkytown** — Lipps, Inc. — Phonogram
2 **Crazy Little Thing Called Love** — Queen — EMI
3 **Carta Para Mi Hermano** — Laurita — CBS
4 **Necesito Sonarte** — Mario Milito — Microfon
5 **Metropolis** — Kraftwerk — EMI
6 **Tu Tambien Me Haces Falta** — Angela Carrasco — Microfon
7 **Moskow Diskow** — Telex — Phonogram
8 **Call Me** — Blondie — RCA
9 ***Can't Stop The Music*** — Village People — RCA
10 **A Cualquiera** — Juan Antonio — Microfon

TOP TEN LPs

1 **Parchis** — Los Parchis — Tonodisc
2 ***La Discoteca Del Amor*** — soundtrack — Microfon
3 **Cantanino, vol. 4** — various artists — CBS
4 **Bienvenidos** — A. Carrasco/C. Sesto — Microfon/ATC
5 **Disco Top Hits** — various artists — RCA
6 **Superdisco 10** — various artists — RCA
7 **The Game** — Queen — EMI
8 **Mouth To Mouth** — Lipps, Inc. — Phonogram
9 **Gracias Por La Musica** — ABBA — RCA
10 **Carozo Y Narizota** — Los Panter — RCA

—Prensario

Australia

TOP TEN 45s

1 **Funkytown** — Lipps, Inc. — Casablanca
2 ***Can't Stop The Music*** — Village People — RCA
3 **You've Lost That Lovin' Feelin'** — Long John Baldrey & Kathi MacDonald — EMI America
4 **Moscow** — Genghis Khan — Image
5 **Shandi** — Kiss — Casablanca
6 **Turning Japanese** — The Vapors — United Artists
7 **Magic** — Olivia Newton-John — Jet
8 **What I Like About You** — The Romantics — Epic
9 **I Only Want To Be With You** — The Tourists — 7 Records
10 **Little Jeannie** — Elton John — Rocket

TOP TEN LPs

1 ***Can't Stop The Music*** — Village People — RCA
2 **Glass Houses** — Billy Joel — CBS
3 **East** — Cold Chisel — WEA
4 ***Xanadu*** — Olivia Newton-John & ELO — Jet
5 **Emotional Rescue** — The Rolling Stones — Rolling Stones
6 **Unmasked** — Kiss — Casablanca
7 **Stardust** — Willie Nelson — CBS
8 **Hold Out** — Jackson Browne — Asylum
9 **The Boys Light Up** — Australian Crawl — EMI
10 **21 At 33** — Elton John — Rocket

—Kent Music Report

Germany

TOP TEN 45s

1 **Funkytown** — Lipps, Inc. — Phonogram
2 ***Xanadu*** — Olivia Newton-John & ELO — CBS
3 **No Doubt About It** — Hot Chocolate — EMI
4 **Take That Look Off Your Face** — Marti Webb — DGG
5 **D.I.S.C.O.** — Ottawan — DGG
6 **Bobby Brown** — Frank Zappa — CBS
7 **The Winner Takes It All** — ABBA — DGG
8 **Matador** — Garland Jeffreys — CBS
9 **Midnite Dynamos** — Matchbox — Teldec
10 **Sexy Eyes** — Dr. Hook — EMI

TOP TEN LPs

1 **20 Greatest Hits** — Hot Chocolate — Arcade
2 ***Xanadu*** — soundtrack — CBS
3 **Emotional Rescue** — The Rolling Stones — EMI
4 **The Game** — Queen — EMI
5 **Uprising** — Bob Marley & The Wailers — Ariola
6 **Back In Black** — AC/DC — WEA
7 **The Wall** — Pink Floyd — EMI
8 **Komm mit auf grosse Fahrt** — Freddy Quinn — DGG
9 **Traumereien** — Richard Clayderman — Teldec
10 **Sky 2** — Ariola

—Der Musikmarkt

INTERNATIONAL

INTERNATIONAL DATELINE

will be actively represented.

Recent signings include **Mickey Jupp** to Teldec's Line Records over from Chrysalis. The U.S.'s **Helen Schneider** to WEA, whose handsome initial following has already garnered her the opening slot on **Udo Lindenberg**'s massive 30-date tour, which commences Sept. 1.

Congratulations to **Toni Bunte**, who recently became head of promotion with Bellaphone. Bellaphone has also signed **La Bionda** to do the soundtrack to the film *Super Snooper* and will also be releasing the eleventh (!) LP from the **Flippers**.

Other recent releases getting a healthy share of media attention are **Jackson Browne**'s "Hold Out," **Jimmy Cliff**'s "I Am The Living," **Sergio Mendes**' "Algeria" and **Ali Thomson**'s "Take A Little Rhythm." Jamaican **Eddie Grant** also returns to the scene with a new single entitled "My Turn To Love You."

At the movie box office, *Roadie* is showing massive initial returns, second only to *American Gigolo* (German title *Ein Mann fue alle Stunden* — "A Man For All Hours").

Summertime tour activity is progressing at an impressive clip. A&M's **Police** has sold out every venue on its tour, as did CBS' **Santana** . . . Fem shock rocker **Nina Hagen** has recently reformed her band and is expected to hit the road shortly . . . **Molly Hatchet** (second on the bill to **Ted Nugent**) has gotten a great debut response via the third Golden Summernight festival. Also included in the line up were **Judas Priest, Johnny Winter, (Ian) Gillan, Saxon** and the **Pat Travers Band** . . . On a more sedate note, **Kenny Rogers** will be making his long awaited concert debut in September . . . EMI's **Cliff Richard** will return also. His tour lasts from Sept. 7-20 . . . Via an intensive media blitz, **Joan Baez** has managed to sell out Munich's Olympia Hall, but it was **Harry Belafonte** who garnered the most attention recently. A successful 12-date sell out tour was concluded at Munich's Zirkus Krone, where **Dieter Dierks**' mobile facilities recorded the event. A filmed documentary of the concert is currently in the post production stages as well. What appears to be the mismatched double bill of the season is Italian popster **Angelo Branduardi**'s three-city swing through Munich, Dortmund and Wurzburg with, of all people, **Stephen Stills** in the opening slot.

Music-oriented TV programming is at a fever pitch as well. Highest ratings have gone to the *Tageschau*, *Sportschau*, ZDF's *Hitparade*, *Musik ist Trumpf* and **Mike Leckenbusch**'s perennial favorite *Musikladen*.

The most often asked question among all factions of the industry is why has there been no overseas release set for the **Goombay Dance Band**'s "Sun Of Jamaica," which has topped sales of over four million units in Europe alone.

gerhard augustin & harald taubenreuther

UNFORESEEN MEETING — *While on separate tours of Australia, Casablanca recording group The Village People and Donny and Marie Osmond were able to get together in Sydney for a little break. Pictured together are the members of both singing groups and some of their respective entourages.*

WEA Int'l Plots Marketing Of Film Soundtrack Albums

LOS ANGELES — WEA International, due to its recent active profile overseas in the distribution of film soundtracks, has developed a series of specialized marketing schemes used in cross-promotion plans for vinyl and film product.

Some of the product WEA has released overseas includes *Apocalypse Now*, *The Rose*, *Bronco Billy*, *Ten*, *Urban Cowboy*, *The Blues Brothers*, *The Shining*, *The Long Riders* and *Roadie*. Other motion picture soundtracks forthcoming include Paul Simon's soundtrack from *One Trick Pony*, Bette Midler's soundtrack from *Divine Madness* and soundtracks from *Ragtime* and *Any Which Way You Can*, starring Clint Eastwood.

Nesuhi Ertegun, WEA International president, said that because of the volume of soundtrack releases and the dissimilar markets in which they will be released, a special marketing system was developed for such projects.

"Essentially, our New York office develops a general scheme of all possible promotional tie-ins, often involving varied divisions of Warner Communications, Inc. (WCI)," Ertegun said.

He continued, explaining that the plan is discussed with foreign regional coordinators working with the film distributors to determine terms of responsibility and cost sharing.

Employing a two-pronged approach in many markets, the first phase of the plan calls for release of one or more singles in advance of album release to prime the market. Soon thereafter, the LP is released, priming interest for the movie release. When the movie is released, advertisement and promotion tie-ins commence again.

In the case of the *Urban Cowboy* soundtrack, for example, most international markets have been primed with the staggered release of three singles. As the September European film opening dates draw near, plans are going in motion to hold *Urban Cowboy* dance and trivia contests, and tie-ins are being prepared with the Warner-Lauren "Chaps" line of men's fragrance and with a number of designers of Western-inspired fashion. Mickey Gilley, owner of Gilley's Club, featured in the film, is scheduled to make promotional television appearances in Germany and possibly Sweden, and will be accompanied by the "El Toro" mechanical bull ridden by John Travolta in the movie.

Travolta himself is reportedly preparing for a week-long promotional jaunt through Australia, where he'll see WEA Australia's promotion men wearing cowboy hats with *Urban Cowboy* hatbands. He'll learn that "El Toro" made public appearances in early August, and that "Urban Cowboy" records and cassettes are on sale in some of the theatres, along with shirts, beltbuckles, hats, posters and T-shirts.

Another key factor in marketing film soundtrack product internationally, is establishing an artist's personality with the consumer, beyond the context of being a singer, a musician, an actor or film maker. Press conferences, TV appearances and other promotional tools are used for this marketing step.

Another important factor stemming from linguistic variables is maintaining the product's identity when it is translated for foreign speaking markets.

CBS Australia Names Three To A&R Staff

LOS ANGELES — CBS Records Australia has announced three new appointments to its A&R department. Lynda Dickson has been named assistant to Nigel Sandiford, manager, international A&R, CBS Records Australia. Her responsibilities in the new position will include the receipt and distribution of product information and the maintenance of regular contact with overseas affiliates relating to A&R activities.

In other appointments, Patricia Calleja has been named to the position of release co-ordinator and Sandy Adnum will assume the post of copyright controller for CBS Australia.

Smith Named Internal Controls Mgr. For CRI

LOS ANGELES — David Wilson has been appointed to the newly created position of manager, internal controls, for CBS Records International (CRI). In the new post, Wilson will be responsible for reviewing the procedures and controls within the division headquarters and the subsidiaries' audit report responses.

Wilson was most recently audit manager in the internal audit department, Eastern Operations, for CRI. Prior to that, Wilson was with the internal audit department, European Operations, for CRI for 2½ years. Wilson was previously senior auditor with Smith & Williamson, Chartered Accountants, based in London.

Juno Awards Site Set

TORONTO — The 1981 Juno Awards, the annual celebration of the Canadian Academy of Recording Arts and Sciences (CARAS), has been set for Feb. 5 at the O'Keefe Centre here. The show will be telecast live by the CBC.

Host for the show has not been chosen yet, but an announcement is expected shortly.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

1 **Non So Che Darei** — Alan Sorrenti — CBO
2 **Luna** — Gianni Togni — CGD
3 **Stella Stai** — Umberto Tozzi — CGD
4 **Olympic Games** — Miguel Bose — CBS
5 **Kobra** — Rettore — Ariston
6 **Cantero per te** — Pooh — CGD
7 **Il Tempo Se Ne Va** — Adriano Celentano — Clan
8 **Amico** — Renato Zero — RCA/Zerolandia
9 **Comin' Up** — Paul McCartney — Parlophone
10 **Funkytown** — Lipps, Inc. — Casablanca

TOP TEN LPs

1 **Tregua** — Renato Zero — RCA/Zerolandia
2 **Sono Solo Canzonette** — Edoardo Bennato — Ricordi
3 **Miguel** — Miguel Bose — CBS
4 **Tozzi** — Umberto Tozzi — CGD
5 **Di Notte** — Alan Sorrenti — CBO
6 **Galaxy** — Rockets — Rockland
7 **Emotional Rescue** — Rolling Stones — Rolling Stones
8 **Duke** — Genesis — Charisma
9 **Uprising** — Bob Marley — Island
10 **Magnifico Delirio** — Rettore — Ariston

—Musica E Dischi

The Netherlands

TOP TEN 45s

1 ***Xanadu*** — Olivia Newton-John/ELO — CBS
2 **The Winner Takes All** — ABBA — Polydor
3 **Could You Be Loved** — Bob Marley — Ariola
4 **Peter Gunn** — EL&P — Ariola
5 **Doin' La Bamba** — Pussycat — EMI
6 **Midnite Dynamos** — Matchbox — EMI
7 **Late At Night** — Maywood — EMI
8 **Upside Down** — Diana Ross — EMI
9 **Ik weet niet hoe** — Benny Neyman — CNR
10 **More Than I Can Say** — Leo Sayer — Ariola

TOP TEN LPs

1 **Emotional Rescue** — Rolling Stones — EMI
2 ***Xanadu*** — Olivia Newton-John/ELO — CBS
3 **Uprising** — Bob Marley — Ariola
4 **The Game** — Queen — EMI
5 **The Very Best Of . . .** — Trini Lopez — K-tel
6 **Maywood** — Bovema
7 **Met je ogen dicht** — Rob de Nijs — EMI
8 **The Best of Roger Whittaker** — K-tel
9 **Sweet Memories** — various artists — Grammophon
10 **20 Melodies from Paradise** — various artists — K-tel

—National Hitkrant Produkties

New Zealand

TOP TEN 45s

1 **Do The Locomotion** — Ritz — CBS
2 **Shining Star** — Manhattans — CBS
3 **Funky Town** — Lipps, Inc. — Polygram
4 **Tired Of Toein' The Line** — Rocky Burnette — EMI
5 **Monkey Chop** — Dan I — Festival
6 **Rockabilly Rebel** — Major Matchbox — Festival
7 **I'm In The Mood For Dancing** — Nolan Sisters — CBS
8 **Little Jeannie** — Elton John — Polygram
9 **Stomp** — The Brothers Johnson — Festival
10 **Cruisin' (Lucy & Ramona & Sunset Sam)** — Michael Nesmith — WEA

TOP TEN LPs

1 **Stardust** — Willie Nelson — CBS
2 **Emotional Rescue** — The Rolling Stones — EMI
3 **Saved** — Bob Dylan — CBS
4 **Live Rust** — Neil Young — WEA
5 **The Magic Of Boney M** — WEA
6 **True Colours** — Split Enz — Polygram
7 **21 At 33** — Elton John — Polygram
8 **The B-52's** — WEA
9 **Calm Before The Storm** — Jon English — Polygram
10 **Just One Night** — Eric Clapton — Polygram

—Record Publications Ltd.

COIN MACHINE

Siegel, Kaufman Appointed Division Presidents At Stern

CHICAGO — Stern Electronics, Inc. announced the appointment of Larry Siegel, formerly Stern's vice president of sales and administration, as president of the newly formed Seeburg jukebox division. Stephen Kaufman, who formerly served as the firm's vice president of marketing, has been named president of Stern's amusement machines division.

Prior to joining Stern Electronics in 1978, Siegel owned and operated Pacific International Amusements, a San Francisco-based distributor of amusement machines. He was formerly employed by the Segasa Co., a pinball manufacturing and distribution company in Madrid, Spain; and Williams Electronics of Chicago, from 1971 to 1975.

In his new position as president of the Seeburg jukebox division, Siegel will supervise and direct product development, manufacturing, sales and worldwide distribution of Seeburg phonographs. Stern recently acquired various assets of the Seeburg Corp. (**Cash Box**, Aug. 16), and will subsequently commence production of the phonographs in its Chicago facilities.

A native of southern California and graduate of UCLA, Siegel, 31, resides with his wife, Louise, in the Lincoln Park area of Chicago.

Stephen Kaufman joined Stern Electronics shortly following its formation in 1976. He formerly served as a sales executive with Williams Electronics from 1974 to 1976.

As president of Stern's amusement machines division, Kaufman will supervise sales activities, product development and foreign licensing operations. He is 33 and resides in Chicago's Gold Coast area with his wife, Sheila, and daughter, Stephanie.

Stephen Kaufman

Larry Siegel

Since its formation Stern Electronics, Inc. has emerged as one of the major manufacturers of solid-state pinball, video games and other coin-operated amusement games, worldwide. The Chicago-based company is scheduled to begin manufacturing Seeburg jukeboxes in October.

Gottlieb Introduces 'Counterforce,' New Pinball Game 'With A Twist'

CHICAGO — "Counterforce," the new Gottlieb Star Series 80 pinball game that "fights back" is now being shipped to U.S. distributors, according to George Simkowski, marketing vice president of D. Gottlieb & Co.

"We think this is an exceptional new game," said Simkowski of Counterforce's play action. "Even before play begins the playfield tells the player that something unusual will go on here and after the first coin is dropped and play starts, it is immediately apparent that although the basic elements of pinball remain intact, the game concept provides a startling new twist.

"It really does fight back," he continued. "The player can either win or lose extra points depending on the speed of his attack and destroying the bank of seven drop targets as quickly as possible is paramount."

Unique Play Features

In the play process alien attack rockets descend at ever increasing speed, their mission being to knock out the player's multiplier guns. The player's mission is to arm his multiplier guns and destroy the attack rockets. The rockets can be destroyed by direct hits on drop targets, lit yellow spot targets and/or lit yellow rollovers. Destroying the rockets saves the multiplier and activates other game features.

As this very unique pinball play continues, when the player destroys all the rockets in the first row of attack, the "special" is lit. Destroying the remaining rockets in the second row lights the extra ball target and in the third row, it activates the score bonus hole. Any rocket reaching a lit multiplier gun will cancel the bonus multiplier and reset the bank of targets. Then the process starts all over again but at an accelerated attack rate. At this point the player concludes that it is really he against the machine.

The accelerated pace of the game is enhanced by distinctive and urgent space sounds that build up in tempo and intensity to further stimulate the player.

"Counterforce has had a highly successful test period," Simkowski concluded, "and more than one player has commented that the game combines the hit power of pinball with the combat philosophy of video."

'Counterforce'

Atari Sets Convenience Store Promo To Launch 'Cabaret' Ad Campaign

SUNNYVALE — As part of a marketing support program for Atari's new compact "Cabaret" cabinet style video game, the company has launched an advertising campaign which is geared to various market areas outside of the coin-operated games industry.

The ad is currently appearing in *Convenience Store News,* one of that industry's major trade publications.

In describing the program, Frank Ballouz, Atari's marketing director said, "The combination of a popular high-earning video game with a cabinet design that requires only four square feet of floor space is an ideal profit combination for operators and for locations where floor space is limited.

"The ad program is aimed at various potential market areas to increase awareness and stimulate demand for the Cabaret style video game as a high potential contributor to profits and to help open the door for aggressive operators to new profit opportunities.

"The Cabaret game offers the operator a wider variety of new opportunities to extend location potential into areas that may not have had the space for standard upright games before," he added.

Convenience stores are just one of many industries Atari market research has shown to be excellent potential video game markets. Among primary targets singled out by Atari are restaurants (especially chains), transportation centers, bars/taverns, amusement parks, bowling alleys, theatres, skating rinks, hotel/motel and college student unions.

ATE Revises Dates

CHICAGO — The 1981 Amusement Trades Exhibition (ATE), which was relocated to Olympia Hall in London when Alexandra Palace, the perennial site of the prominent international event, was destroyed by fire (**Cash Box**, Aug. 2), will be held at an earlier time. The new dates of the show are Jan. 12 to 15, 1981.

A Special Trade Preview, with restricted admission, will take place on the 12th at which time exhibits will remain open from noon until 7 p.m. and a one-day only admission fee will be charged.

For the remaining days of the show exhibit hours will be 10 a.m. to 6 p.m. (13-14) and 10 a.m. to 4 p.m. (15).

Because of the additional space allotment at Olympia Hall, the 1981 Exhibition is expected to be larger than previously announced.

The ATE management firm is currently preparing a new prospectus for distribution to all exhibitors. It is expected to be available for issue by late August. All American firms who received the original version will be supplied with a revised prospectus.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **UPSIDE DOWN** DIANA ROSS (Motown 1494F)
2. **FAME** IRENE CARA (RSO RS 1034)
3. **HE'S SO SHY** POINTER SISTERS (Planet P-47916)
4. **LATE IN THE EVENING** PAUL SIMON (Warner Bros. WBS 49511)
5. **ALL OVER THE WORLD** ELECTRIC LIGHT ORCHESTRA (MCA-41289)
6. **XANADU** OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)
7. **JESSE** CARLY SIMON (Warner Bros. WBS 49518)
8. **ANOTHER ONE BITES THE DUST** QUEEN (Elektra E-47031)
9. **NEVER KNEW LOVE LIKE THIS BEFORE** STEPHANIE MILLS (20th Century/RCA TC-2460)
10. **LOOK WHAT YOU'VE DONE TO ME** BOZ SCAGGS (Columbia 1-11349)

TOP NEW COUNTRY SINGLES

1. **COWBOYS AND CLOWNS** RONNIE MILSAP (RCA PB-12006)
2. **MAKING PLANS** PORTER WAGONER & DOLLY PARTON (RCA PB-11983)
3. **IT'S TOO LATE** JEANNE PRUETT (IBC 00010)
4. **LET'S KEEP IT THAT WAY** MAC DAVIS (Casablanca NB 2286)
5. **DO YOU WANNA GO TO HEAVEN** T.G. SHEPPARD (Warner Bros. WBS-49515)
6. **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** DOLLY PARTON (RCA PB-12040)
7. **HEART OF MINE** THE OAK RIDGE BOYS (MCA-41280)
8. **BOMBED, BOOZED, AND BUSTED** JOE SUN (Ovation OV1152)
9. **SWEET SEXY EYES** CRISTY LANE (United Artists UA-X1369-Y)
10. **THEME FROM *THE DUKES OF HAZZARD*** WAYLON (RCA PB-12067)

TOP NEW R&B SINGLES

1. **GIVE ME THE NIGHT** GEORGE BENSON (Warner Bros. WBS 49505)
2. **RESCUE ME** A TASTE OF HONEY (Capitol 4888)
3. **REBELS ARE WE** CHIC (Atlantic 3665)
4. **BEYOND** HERB ALPERT (A&M 2246)
5. **SHAKE YOUR PANTS** CAMEO (Chocolate City/Casablanca CC3210)
6. **GIRL, DON'T LET IT GET YOU DOWN** THE O'JAYS (TSOP/CBS ZS9 4790)
7. **SEARCHING** CHANGE (RFC/Warner Bros. RCS 49512)
8. **WHERE DID WE GO WRONG** LTD (A&M 2250)
9. **FUNTIME** PEACHES & HERB (Polydor PD 2115)
10. **SOUL SHADOWS** CRUSADERS (MCA 41295)

TOP NEW DANCE SINGLES

1. **I LOVE IT** TRUSSEL (Elektra E-46664)
2. **SEARCHING** CHANGE (RFC/Warner Bros. RCS 49512)
3. **HOT HOT SUMMER DAY** SUGARHILL GANG (Sugarhill SH-547)
4. **I JUST WANNA DANCE WITH YOU** STARPOINT (Chocolate City/Casablanca CC3208)
5. **CAN'T FAKE THE FEELIN'** GERALDINE HUNT (Prism PSS-315)

COIN MACHINE

CHICAGO CHATTER

With the reopening of the Williams factory Aug. 18, following the annual summer vacation shutdown, production will focus on a couple of hot new pins, namely, "Blackout" and "Scorpion." Each contains distinctively unique features and both reflect the Williams tradition of "excitement" and "innovation." Watch for them.

WORD'S OUT THAT **Ben Rochettl**, longtime member of the Empire Dist. team, is departing his post to join a major manufacturing firm in Chicago.

CHICAGO FEST, this area's popular summer attraction gets bigger and better every year. It is annually held at Navy Pier and the bill of fare includes entertainment by some of the biggest names in showbiz, a wide assortment of booths and eating facilities, and, again this year, a games arcade sponsored by Aladdin's Castle, this time around in co-operation with radio station WLUP. The Aladdin's Castle arcade was quite an attraction at the '79 Fest but this year it occupied considerably more space and featured a larger assortment of coin-op games and was naturally even more appealing to the thousands of visitors at the Pier.

SPOKE WITH **John Neville** at Empire Dist. Inc. "Business is terrific," he said, stressing that the distrib's been receiving a steady flow of very outstanding new product. Included in the lineup are Bally's "Hot Doggin' " and "Viking" pins; "Space Encounters" from Midway; Gremlin's "Carnival" and Atari's "Missile Command," to name a few. The distrib's awaiting Stern's new "Star Gazer" pin and the "Astro Invader" video game (which has tested out like "a real winner"). Exidy's "Targ" and Cinematronics "Rip Off" have been consistent sellers. John mentioned that the last couple of weeks have seen a surge in pinball sales at Empire. "Actually, our 'soft' period in pinball sales was rather short lived," John told us. Ops who might have neglected their pin purchases are now replenishing their stocks. Commenting on Empire's auction sale, which replaced its usual flea market event, John said it was a huge success. Empire retained the services of **Bob Sugarman**, a professional auctioneer from No. Miami, Fla., and some 400 machines were sold in about a six-hour period. Ops were informed in advance about the auction and, needless to say, it really went over big.

DATELINE SANTA CLARA, CA., new home of Universal USA. **Hal Watner**, who recently joined the firm as national sales manager, says that the firm has settled nicely into its new facilities at 3250 Victor St. Phone number is (408) 727-4591.

ATTENTION PHONO OPS: "The Theme From The Dukes Of Hazzard" by **Waylon Jennings** on RCA is recommended highly by **Gus Tartol** of Singer One Stop For Ops. It's been requested since the popular t.v. show began, he said, and should do well in pop, kid, adult and country locations. He also recommends "Mala Femmina" by **Zim Zemarel** on the Columbia distributed Portrait label, for heavy jukebox play in the right type of location. With the big band sound coming back into favor, this one's a natural, according to Gus.

EASTERN FLASHES

August is shaping into a big sales month at Rowe International-Albany. And why not, said branch manager **Bob Catlin**, when you have "one hit after another to sell." He singled out such winners as Atari's "Asteroids" and "Missile Command," Gremlin's "Astro Fighter" and, based on reaction to the floor model along with some really great test reports, Gottlieb's newly debuted "Counterforce." As one operator put it, this is one of the best Gottlieb pins on test in some time and it should be a top seller. Bob told us that some area ops are promoting 50 cent video play and discovering that, if given a chance, it really does work; "you just have to get the players accustomed to it."

UPON HIS RETURN from a relaxing two weeks vacation, **Joe Westerhaus Jr.** got right back in the swing of things at Royal Dist.-Cincinnati. He really timed it perfectly this year; departing during a lull in business and returning just as activity was picking up and fall buying was starting. "We can't get enough videos to satisfy present demands," he told **Cash Box**, adding that Royal is also experiencing a noticeable turnaround in pinball sales — as expected — and renewed interest from customers. "I think operators should try to allocate a certain portion of their investment dollars for pinball machines," he said, "pins are the steady money earners, the real backbone of the route." Ops are realizing this as they go into fall buying, he added. Referring to the apparent preference for videos over the past few months, Joe said, "The public was not tiring of pinballs, merely seeking some dramatic changes and these changes are evident in some of the new pins coming out." He has high praise for the Gottlieb Star Series 80, which have proven to be "mechanically perfect" and is very excited about the latest "Counterforce" model. Earnings reports on the Bally "Mystic" have been very good and the "Rolling Stones" pin has been a popular piece on college campuses and arcades catering to the young people, a big attraction being the sounds of the noted rock group. Royal is currently looking forward to delivery of the upcoming Bally "Viking" pin.

CALIFORNIA CLIPPINGS

A recent article in the *Wall Street Journal*, entitled "Look Out, Earth Invaders From Space Are Coming", explores America's current addiction with coin operated electronic games, and declared that "video madness is sweeping the country." The story mentioned such habit forming and high earning video games as "Space Invaders," "Asteroids," "Alien" and "Lunar Lander" and featured quotes from such industry pillars as Bally marketing director Stan Jarocki and Cinematronics vice president of marketing Dave Stroud. The respected daily's article also explored pinball's lull in the $500 million-a-year coin business. In addition the story explained that pinball and video revenues are practically 50/50 (dead even), which represents a 25% increase in video revenue from a year ago and virtually no increase in pinball. The front page article gave a brief history of the video boom highlighting 1978's Space Invaders and the background on its licensing. The reasons behind video's coming of age and candid quotes by consumers and location managers as to the reason for their hysteria are included in this Aug. 13, 1980 article as well.

INDUSTRY CALENDAR

Sept. 19-21; North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte.

Sept. 26-28; West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston.

Oct. 7-9; Int'l. Wurlitzer Meeting; Aquitania Hotel; Bordeaux (France).

Oct. 8-10; JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo.

Gottlieb Names George Simkowski To Vice President Of Marketing Post

CHICAGO — The appointment of George R. Simkowski as vice president-marketing of D. Gottlieb & Company, effective Aug. 1, was announced by Robert W. Bloom, president. Simkowski has been serving as the company's marketing consultant since October of 1979.

Bloom stated that Simkowski brings more than 25 years of domestic and international marketing experience to the company. For the past four years he has been president of Sim-Co Marketing, Inc., his own marketing consulting firm. Prior to that, his corporate affiliations included the Bell & Howell Company, where he served as president of the Consumer Products Division; the Admiral Group of Rockwell International, the Norge Division of Borg Warner Corporation and Webcor, Inc. His consulting clients included Columbia Pictures, Wolverine World Wide, Magnavox Electronics Company and Quasar Electronics Company.

George Simkowski

"George Simkowski is a product oriented executive," Bloom said. "His reputation as a successful marketer stems from the fact that he works with the needs of the marketplace and then implements constructive programs with great vigor and enthusiasm. He was introduced to Gottlieb distributors at our sales convention in January and has personally visited several distributorships since then," he concluded.

Commenting on his appointment, Simkowski stated that he welcomes the opportunity to work in an industry where newness, change and excitement prevail. "I look forward to the challenge of helping D. Gottlieb & Company excel in every facet of the game business as it has for 53 years," he said.

Simkowski served as a Marine officer during the Korean War. He is a graduate of the University of Wisconsin, where he played center on the 1953 Rose Bowl team. He resides with his family in suburban Norridge, Ill.

REGIONAL SALES MANAGER

D. GOTTLIEB & CO. leading manufacturer of amusement machines, is in need of both an Eastern and Western Regional Sales Manager. These individuals will report to the Vice President, Marketing. They must be seasoned professionals with a history of successful sales achievement and the ability to organize, travel and effectively cover their Regions. Responsibilities include conducting of sales meetings and developing business relationships with distributors and operators. They will also implement sales promotions, advertising and merchandising programs and make recommendations of marketing support and sales strategies pertinent to their Regions. Prefer applicants from the amusement or vending industry. Excellent salary and benefits package, expenses paid. For appointment call or send your resume along with salary history in confidence to:

KATHY J. PETER
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FOR SALE: Cleopatra $525, Totem $895, Roller Disco $1125, Joker Poker $625, Incredible Hulk $895, Sinbad $675, Genie $1195, Future Spa $1050, Dolly Parton $995, Evil Knievel $450, Kiss $825, Supersonic $795, Harlem Globe Trotters $825, Silverball Mania $1195, Lost World $675, Playboy $945, Paragon $895, Wizard $325, Ground Shaker $1025, Super Nova $925, Foxy Lady $565, Family Fun $625, Star Trip $745, Coney Island $895, Topaz Bowler $745, Gorgar $1125, Pokerino $795, Stellar Wars $875, Time Warp $825, Superman $1125, Middle Earth $375, 4 pl Bowling Alley $1175, 4 pl Bowling Alley (upright) $725, Space Invaders $1395, Seawolf $325, Seawolf II $775, Blue Shark $795, Wheels II $325, 4 pl Football $1375, 2 pl Football $595, Baseball $625, Soccer (floor sample) $1195, Basketball $850, Trac 10 (unshopped) $175, Warrior $625, Bandido $1225, Space Wars $795, Dozer (unshopped) $275, Daytona (unshopped) $145, F-114 (unshopped) $175, Super Shifter (unshopped) $125, Mini Baseball $225, 2 pl Twin Model U.S. Marshall $375, Steer A Coin $275, 2 pl Soccer $475, Kiss Tester $125, Sex Tester $125, Puffin Billy $450, Moto Cat (single) $650, Swing Boat $525, Toytown Racer (single) $495, Toytown Rescue $725, Toytown Racer $725, Clown See-Saw $625, Humpty Dumpty See-Saw $650, Kiddie Car $375. Call or write NEW ORLEANS NOVELTY CO., 1055 Dryades, New Orleans, La. 70113. Tele: (504) 529-7321.

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LEGAL

PLEASE HELP US find Mr. Walt Azaroff. Progressive Design Inc., 9115 Fremont Street, Irvington, Nebr. 68122. First right answer will receive one commemorative coin. HANSA MYNTAUTOMATER AB. Box 30041. 400 43 Gothenburg, Sweden.

Womach Diversifies For Musical Success

(continued from page 28)

bers 35 plus accompanying record, covers every occasion, from birthdays to anniversaries to those that merely express general sentiments.

The cover of each ExpresSong features the reproduction of an original watercolor. Inside, the sentiments are expressed on one side of the card, while in a pocket on the other side is a seven-inch disc of a Womach recording.

It's obvious that Womach is a man of many talents and trades. But it too many cooks spoil the broth, maybe too many trades spoil the master. In this case, Womach's variety of interests may possibly have drawn the attention from one of the most intriguing aspects of Womach's career — his remarkably rich voice.

Many believe that if he concentrated solely on singing, he could become one of America's premier singers. Noted arranger and conductor Richard Maltby, who has worked with pop artists such as Peggy Lee and Vic Damone, has been quoted as saying "I have never heard a more exciting voice than that of Merrill Womach. He is an artist who combines a magnificent voice with sensitive approach to a lyric."

Label Cutbacks Accentuate Need For In-store Strategies

(continued from page 6)

that the first thing on the pamphlet is a list of all our local sales offices."

Such help from the labels, however, has generally been hampered by the depressed economic climate throughout the industry and the nation, and many of the branch distribution operations have been forced to assume a greater responsibility in the marketing process. "While we have never looked on in-store merchandising as unimportant," says Henry Droz, president of WEA, "less emphasis in other areas has made it more important. We find that with the back tracking being done by the labels, we have to do more."

'Silent Salesman'

"My feeling about in-store merchandising is that it can serve as a 'silent salesman,'" adds Joe Petrone, general manager of the EMI America/United Artists label. "If I could afford to put a retail clerk in every store in the country, I would. Since I can't afford to do that, I put in a 'silent salesman.'"

Effective, attention-getting displays, coupled ideally with consistent in-store play, can provide the impetus needed to get a record going. In the case of new acts, which might have trouble getting radio airplay, in-store merchandising "can help create a buzz," says Petrone. "Then, with growing sales and reports, it can help create a snowball effect that could ultimately lead to airplay."

While radio airplay remains the final objective in marketing campaigns, in-store merchandising has actually been the decisive factor in many cases. "In-store merchandising has been a most important factor in breaking the new Stanley Clarke LP," according to Stan Monteiro, west coast vice president of marketing for E/P/A. "We are experiencing a good sell-through, primarily through in-store merchandising, in-store airplay. He (Clarke) has been getting a good mix of AOR, jazz and R&B airplay, but the LP has been selling through primarily because of in-store merchandising."

In-store merchandising devices, which included a variety of posters and flats, as well as use of the LP cover itself in the case of Clarke's record, have benefited from the lessons of the 1979 sales slump. "Everybody had to re-assess what they were doing last year," Monteiro notes. "We believe we're more creative now. We've cut out the waste, but the real difference is the thought we put behind the campaigns now. It's getting more like the creative times in the '60s."

Monteiro went on to explain that competition for display space has become so fierce that "unique" artwork is at a premium. "You're more apt to get wall or display space for superstar acts or great, creative and unique artwork. Given the artwork, we will provide merchandising aids in whatever form works.

"For an ELO, with its distinctive logo, stand-ups may be used; while for a Molly Hatchet, with its unique and striking artwork, we might use something else. Basically, the more unique it is, the longer it will stay up. Pink Floyd displays are still up all around the country."

Limited Funds

In step with tighter budgets for merchandising aids and the fierce competition for display space at retail, labels have responded with creative measures to get the best mileage from limited funds.

"While we realize the importance of in-store displays, we've also had to look closely at how much the aids cost," explains Rob Singer, national merchandising manager for Polygram Distribution Inc. (PDI). "There is a definite trend to scale

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Future Expansion Plans Discussed At Annual Record Bar Convention

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make available in our stores," Berson explained, "and our profit margin on the merchandise runs as high as 40%. You can't stock cutouts effectively on a part-time basis, and that's one of the reasons we brought in an outside supplier. Also, with labels pressing and retailers buying more sensibly now, the availability of quality titles is likely to diminish, so we want to be sure of our sources in the long run."

While the chain expects to maintain its current shelf pricing structure of $6.99, $6.49 and $5.99 for $7.98 list goods and $7.99, $7.49 and $6.99 for $8.98 list product, Ralph King, vice president of marketing, said that the company had already raised its singles prices to $1.29 from $1.19 and the shelf price of its $7.98 list tape product to $7.29 from $6.99. He indicated that Record Bar had been "very reluctant" to raise its shelf prices in other areas.

King voiced concern about the lowballing tactics that the chain has encountered lately in such "college towns" as Athens, Ga., Columbia, S.C., Knoxville, Tenn., and in Chapel Hill and Greensville, N.C., where product is marked down "about 10% above cost." But, he said, he is hopeful that "the sheer cost of doing business" will ameliorate the situation. "This has certainly been true in mall locations," he noted.

The past year was also marked by the introduction of a new data base called the Monitor Multiple Catalog Pool (MMCP), against which multiples of the chain's 1000 best-selling titles can be ordered. Steve Buck, systems programmer in the chain's data processing department, explained that in the past, store managers often generated orders for more product than they needed. Under the new set-up, he said, "we have a way of providing information to each manager about his inventory, because we don't want them to have more product than they need." Since the best-selling items do not sell in every store, he continued, Record Bar bowed the Limited Edition Multiple (LEM) pool to accommodate those stores which find that MMCP does not need their requirements.

Labels Attend By Default?

In his address to the chain's 105 store managers and 13 district supervisors, Bergman said that the convention was a demonstration of the company's faith in the resurgence of the economy and the record business. He also heralded the convention turnout by representatives of the industry's leading vendors as the biggest in the company's history. But later on, Bergman qualified his support of the manufacturers' presence.

"In their haste to cut expenses, many labels have simply cut in the wrong areas," he explained, "and one of them is convention support. I was pleased by the turnout of the many label executives, but I can't help but think that we got our support largely by default. There are other major accounts which might have had conventions if they had seen a willingness on the part of the labels to participate in them."

No Coop Support Hurting Retailers, Says Bergman

by Leo Sacks

HILTON HEAD, S.C. — The most important issues confronting the record merchandising community right now are the lack of cooperative advertising dollars available to retailers and the cash flow problems stemming from the manufacturers' returns policies, according to Barrie Bergman, president of the 101-unit Record Bar chain and last year's president of the National Assn. of Recording Merchandisers (NARM).

"A number of companies have simply abdicated their responsibilities to the retailer," he said last week in an interview here. "They're not communicating with their accounts responsibly to see that some of the policies they've implemented have been impossible to work with."

Bergman cited returns policies as a case in point. "We don't have real percentage problems at Record Bar," he said. "However, our company is one of many which have been hurt because our cash flow has been interrupted by RAs that aren't being processed fast enough." He noted that $6.5 million of Record Bar's $33 million in purchases during fiscal 1980, which ends Sept. 30, will be returned to the labels.

Moreover, he said, "the advertising situation is appalling. We spent more of our money this year than we ever had previously to promote new product, and there's simply no reason for that." He declined to name the sum, but a well-placed source within the company indicated that by the end of the fiscal year, Record Bar will have spent $500,000 in advertising expenditures.

In the long run, Bergman predicted, "manufacturers will have to look for a new way to expose product. Radio has hurt them badly; perhaps it's time to invest in network television. Let the labels cut from their radio promotion budgets and spend it where their dollars will do them some good. I'm convinced that once an established artist like Billy Joel or Willie Nelson has reached a certain sales plateau with a new release, sales on the disc could jump from one million to five million, or even two million to 10 million."

A Cloudy Picture

Regarding the general state of the business, Bergman said that the picture "is not a good one. I'm particularly concerned about the very unhealthy account structure in the industry right now. Competitively speaking, it's neat to laugh at other retailers who are in trouble. But you don't want to see too many of them like that, since it impacts the entire industry. When a chain like Odyssey Records goes belly-up, for example, the credit departments at the labels catch plenty of heat from their corporate parents, which in turn affects every other retailer in regard to deals and dating programs alone. Whenever you have accounts paying their bills from 120 to 150 days late, it screws the scene up for everyone else."

But, he concluded, poor management at the account level is not the only reason for the current climate. "Obviously, many accounts either expanded too rapidly or sold their goods too cheaply. However what do the labels think they're doing by extending ludicrous credit terms? These kinds of overtures only help to get the accounts in more hot water."

CBS Offers Deal On Its 'Limited Edition' Series

NEW YORK — CBS Records has instituted a new ordering policy for product in its "Limited Edition" series. Under the new arrangement, accounts may place minimum orders of lot quantities of 30 per configuration for many of the 250 titles in the series. Dealers who order configurations in quantities of 510 or more will have a broader selection of "Limited Edition" titles to choose from, and will be entitled to a 10.71% discount. Previously, "Limited Edition" product, which includes popular, country, MOR, and Christmas music titles, was available only in minimum quantities of 510 per configuration. As in the past, returns are not accepted on the product line.

Label Cutbacks Cause Heavy Reliance On In-store Strategy

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down our materials."

Singer went on to say that 1x1s have proven the most effective displays for the money, being small enough to be used at nearly every level account in the country, but also providing "instant album recognition." With such benefits available in such a small format, larger display materials are being phased out at PDI, Singer adds.

"Here at Polygram, we've seen less interest from our accounts for mobiles," says Singer. "They complain that the mobiles often block what is on the walls, set off fire alarms or create a cluttered feeling with so many things hanging from the ceiling. So there has been a definite downtrend in mobiles here.

"Also, 4x4s got out of hand," Singer adds. "They are expensive to mail, you need special presses to print them and they often weren't being used because they are so big. They became so expensive and cumbersome that we basically stopped using them about eight months ago. Now we don't get any larger than 3x3s."

Echoing Singer's sentiments, Dan Davis, the Capitol vice president whose responsibilities include merchandising, adds that his label has also chosen to pursue creative and distinctive approaches to in-store aids. "Our most popular aid has been the Wedge, which is basically an isosceles triangle that can be used to construct a variety of creative display materials like mobiles, three-dimensional posters, flat banners and stand-ups.

Different Approaches

"Also, instead of 3x3s and 4x4s, we've begun using a lot of die-cut posters that have been well-received. Most recently, we had a poster for The Shirts' LP that was cut in the shape of a shirt."

With such an emphasis upon effective use of available funds, one notable casualty has been the use of in-store videos. Once praised as a new breakthrough in in-store merchandising, in-store video has generally been abandoned, or at least scaled down, by most of the labels.

"In-store video became fashionable here, but it was discarded because of a lack of sufficient results," EMI/UA's Petrone notes. "Not only are you just reaching a limited audience, the videos often became a babysitter after school."

Agreeing with Petrone's assessment, PDI's Singer adds "I have my doubts about in-store video. It has to be set up in the right place to be effective — right next to the cash register so the customer can see it on his way out is missing the boat.

"In-store video gradually became a gimmick for the store," Singer concludes. "It became video for the sake of video, and a lot of the videotapes, I feel, went home with a lot of the store employees."

Not quite as pessimistic on the viability of in-store video, Arnie Orleans, RCA vice president of marketing, points out, "The success rate of video has been minimal. It's not as widely used as it was even one year ago, but I wonder if we just haven't figured out the proper way to use it."

Detailed Plans

The necessity to get the most mileage possible out of existing merchandising aids has also intensified the need to plan campaigns down to the greatest detail possible. From the design of the merchandising aids to coordination with possible tours to follow-up by field merchandising teams, "everybody has something to do," E/P/A's Monteiro emphasizes. "No LP is shipped without a plan."

Planning a support campaign can start from the smallest level, as explained by PDI's Singer. "Once we know the release date, we finalize our plans. Well-known acts usually have national support campaigns, but for an unknown AOR act, we might go to his hometown and approach the influential AOR-oriented retail accounts, the ones that report to the local AORs. We'll sit down with them and say, 'here's what we'd like to do.'

"We'll try to arrange for display space and in-store play, ideally with the in-store play at the peak store hours, and try to coordinate it with advertisements via flyers or possibly the local radio stations. If we can do that, ideally, sales will pick up, the record will get reported and airplay will begin. Basically, that's how we try to do it." Singer concludes.

All labels surveyed also reported that coordination with tours was a valuable area where in-store aids could be used to maximum advantage. While most labels make use of existing merchandising aids without specific reference to the tour, Capitol's Davis uses posters with special features that can be used to convey tour information. "For touring bands, we'll use our existing posters with a special section that can be used to fill in tour information. The section will be detachable from the main poster with perforations so those who don't want to use the space can just tear it off. That way, we can get a regional flavor to our materials."

Such a comprehensive approach to merchandising — from point-of-purchase displays to coordination of label, radio and retail efforts to tour support — serves as an indicator of the importance of in-store efforts. Maximizing the limited funds available, while assuming a greater portion of the load, has led to a vital creative trend in merchandising, reflecting the greater expectations made necessary by current economic conditions.

"In-store merchandising offers you a last chance to reach the consumer," says Stan Layton, vice president of marketing for Chrysalis. "It's your last chance to motivate the impulse buyer. You don't want to waste it."

BAY BROTHERS TO MILLENNIUM — *Millennium Records recently signed the Bay Brothers to a recording contract. "Baby Don't Give Up" is the single from their forthcoming album. Pictured at the label's New York offices are (l-r): Jimmy Ienner, president of Millennium Records; Lou Hokenson of the group; Beverly Berman, administrator/international coordinator, Millennium Records; Ernie Sorrentino of the group; and Ken Franklin, national secondary promotion rep, Millennium Records.*

CASH BOX TOP 100 ALBUMS

August 30, 1980

			Weeks On Chart
1	**EMOTIONAL RESCUE** 8.98 THE ROLLING STONES (Rolling Stones/Atlantic COC 16015)	1	7
2	**HOLD OUT** 8.98 JACKSON BROWNE (Asylum 5E-511)	2	7
3	**THE GAME** 8.98 QUEEN (Elektra 5E-513)	5	7
4	**URBAN COWBOY** 15.98 ORIGINAL SOUNDTRACK (Asylum DP-90002)	4	16
5	**GLASS HOUSES** 8.98 BILLY JOEL (Columbia FC 36384)	3	24
6	**CHRISTOPHER CROSS** 7.98 (Warner Bros. BSK 3383)	8	31
7	**DIANA** 8.98 DIANA ROSS (Motown M8-936)	7	12
8	**GIVE ME THE NIGHT** 8.98 GEORGE BENSON (Qwest/Warner Bros. HS 3453)	10	4
9	**AGAINST THE WIND** 8.98 BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	6	25
10	**FAME** 7.98 ORIGINAL SOUNDTRACK (RSO RX-1-3080)	11	13
11	**XANADU** 9.98 ORIGINAL SOUNDTRACK (MCA-6100)	18	8
12	**ANYTIME, ANYPLACE, ANYWHERE** 8.98 ROSSINGTON COLLINS BAND (MCA-5130)	12	8
13	**FULL MOON** 8.98 THE CHARLIE DANIELS BAND (Epic FE 36571)	15	4
14	**EMPTY GLASS** 8.98 PETE TOWNSHEND (Atco SD 32-100)	13	16
15	**THE BLUES BROTHERS** 8.98 ORIGINAL SOUNDTRACK (Atlantic SD 16017)	9	10
16	**HEROES** 8.98 COMMODORES (Motown M8-939M1)	14	10
17	**BACK IN BLACK** 8.98 AC/DC (Atlantic SD 16018)	30	3
18	**TP** 8.98 TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	21	3
19	**S.O.S.** 7.98 THE S.O.S. BAND (Tabu/CBS NJZ 36332)	16	10
20	**OFF THE WALL** 8.98 MICHAEL JACKSON (Epic FE-35745)	20	53
21	**ONE FOR THE ROAD** 13.98 THE KINKS (Arista A2L 8401)	17	10
22	**DUKE** 8.98 GENESIS (Atlantic SD 16014)	23	20
23	**REAL PEOPLE** 7.98 CHIC (Atlantic SD 16016)	24	6
24	**THE EMPIRE STRIKES BACK** 13.98 ORIGINAL SOUNDTRACK (RSO RS 2-4201)	19	15
25	**CRIMES OF PASSION** 8.98 PAT BENATAR (Chrysalis CHE 1275)	108	2
26	**MIDDLE MAN** 8.98 BOZ SCAGGS (Columbia FC 36196)	22	20
27	**THERE AND BACK** 8.98 JEFF BECK (Epic FE 35684)	25	8
28	**RHAPSODY AND BLUES** 8.98 THE CRUSADERS (MCA-5124)	29	8
29	**JUST ONE NIGHT** 13.98 ERIC CLAPTON (RSO RS-1-4262)	26	18
30	**ONE IN A MILLION YOU** 7.98 LARRY GRAHAM (Warner Bros. BSK 3447)	31	11
31	**UNDER THE GUN** 8.98 POCO (MCA-5132)	36	6
32	**LET'S GET SERIOUS** 7.98 JERMAINE JACKSON (Motown M7-928R1)	27	22
33	**JOY AND PAIN** 7.98 MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	40	5
34	**THIS TIME** 7.98 AL JARREAU (Warner Bros. BSK 3434)	35	11
35	**McCARTNEY II** 8.98 PAUL McCARTNEY (Columbia FC 36511)	28	12
36	**PETER GABRIEL** 7.98 (Mercury SRM 1-3848)	37	12
37	**PLAYING FOR KEEPS** 7.98 EDDIE MONEY (Columbia FC 36514)	42	4
38	**CAMEOSIS** 7.98 CAMEO (Casablanca CCLP 2011)	34	17
39	**CHIPMUNK PUNK** 7.98 THE CHIPMUNKS (Excelsior XLP-6008)	45	7
40	**THE WALL** 15.98 PINK FLOYD (Columbia PC2 36183)	33	38
41	**HEAVEN AND HELL** 7.98 BLACK SABBATH (Warner Bros. BSK 3372)	43	13
42	**CULTOSAURUS ERECTUS** 7.98 BLUE OYSTER CULT (Columbia JC 365550)	38	8
43	**VOICES** 8.98 DARYL HALL & JOHN OATES (RCA AOL 1-3646)	54	3
44	**BEYOND** 7.98 HERB ALPERT (A&M SP 3717)	32	6
45	**McVICAR** 7.98 ORIGINAL SOUNDTRACK (Polydor PD-1-6284)	59	3
46	**WOMEN AND CHILDREN FIRST** 8.98 VAN HALEN (Warner Bros. HS 3415)	41	20
47	**SWEET SENSATION** 7.98 STEPHANIE MILLS (20th Century-Fox/RCA T-603)	48	22
48	**THE ROSE** 8.98 ORIGINAL SOUNDTRACK (Atlantic SD 18010)	39	37
49	**MICKEY MOUSE DISCO** 4.98 (Disneyland 2504)	50	28
50	**NO NIGHT SO LONG** 7.98 DIONNE WARWICK (Arista AL 9526)	63	4
51	**H** 7.98 BOB JAMES (Tappan Zee/CBS JC 36422)	44	8
52	**GIDEON** 8.98 KENNY ROGERS (United Artists LOO-1035)	46	21
53	**GREATEST HITS** 7.98 WAYLON JENNINGS (RCA AHL 1-3378)	51	71
54	**LOST IN LOVE** 7.98 AIR SUPPLY (Arista AB 4268)	73	16
55	**PRETENDERS** 7.98 (Sire SRK 6083)	56	32
56	**ROBBIE DUPREE** 7.98 (Elektra 6E-273)	62	11
57	**ROMANCE DANCE** 7.98 KIM CARNES (EMI-America SW-17030)	58	10
58	**COME UPSTAIRS** 8.98 CARLY SIMON (Warner Bros. BSK 3443)	60	9
59	**REACH FOR THE SKY** 7.98 THE ALLMAN BROTHERS BAND (Arista AL 9535)	94	2
60	**LET ME BE YOUR ANGEL** 7.98 STACY LATTISAW (Cotillion/Atlantic SD 5219)	69	13
61	**SAN ANTONIO ROSE** 7.98 WILLIE NELSON & RAY PRICE (Columbia JC 36476)	53	12
62	**MAKE A LITTLE MAGIC** 7.98 THE DIRT BAND (United Artists LT-1042)	68	7
63	**TOMCATTIN'** 7.98 BLACKFOOT (Atco SD 32-101)	61	11
64	**FLESH AND BLOOD** 7.98 ROXY MUSIC (Atco SD 32-102)	52	10
65	**GARDEN OF LOVE** 7.98 RICK JAMES (Motown G8-995M1)	71	4
66	**WINNERS** 9.98 VARIOUS ARTISTS (I&M Teleproducts/RCA 1-017)	74	7
67	**SCREAM DREAM** 8.98 TED NUGENT (Epic FE 36404)	57	14
68	**A MUSICAL AFFAIR** 8.98 ASHFORD & SIMPSON (Warner Bros. HS 3458)	85	2
69	**UNMASKED** 8.98 KISS (Casablanca NBLP-7225)	49	11
70	**ADVENTURES IN THE LAND OF MUSIC** 7.98 DYNASTY (Solar/RCA BXL-3576)	79	7
71	**XIV** 7.98 CHICAGO (Columbia FC 36517)	77	4
72	**THE GLOW OF LOVE** 7.98 CHANGE (RFC/Warner Bros. RFC 3438)	75	19
73	**'80** 7.98 GENE CHANDLER (20th Century-Fox/RCA T-605)	67	13
74	**THE SON OF ROCK AND ROLL** 7.98 ROCKY BURNETTE (EMI-America SW-17033)	55	11
75	**DEPARTURE** 8.98 JOURNEY (Columbia FC 36339)	72	24
76	**FREEDOM OF CHOICE** 7.98 DEVO (Warner Bros. BSK 3435)	78	13
77	**AFL 1-3603** 7.98 DAVE DAVIES (RCA AFL 1-3606)	80	6
78	**MAD LOVE** 8.98 LINDA RONSTADT (Asylum 5E-510)	65	26
79	**ELVIS ARON PRESLEY** 69.95 (RCA CPL8-3699)	92	2
80	**21 AT 33** 8.98 ELTON JOHN (MCA-5121)	64	14
81	**CAREFUL** 7.98 MOTELS (Capitol ST-12170)	83	10
82	**HORIZON** 7.98 EDDIE RABBITT (Elektra 6E-276)	90	7
83	**THE YEAR 2000** 7.98 THE O'JAYS (TSOP/CBS FZ 36416)	—	1
84	**LOVE APPROACH** 7.98 TOM BROWNE (GRP/Arista GRP 5008)	97	7
85	**BARRY WHITE'S SHEET MUSIC** 7.98 BARRY WHITE (Unlimited Gold/CBS FZ 36208)	87	8
86	**STARDUST** 7.98 WILLIE NELSON (Columbia JC 35305)	89	27
87	**SAVED** 8.98 BOB DYLAN (Columbia FC 36553)	47	8
88	**UPRISING** 7.98 BOB MARLEY & THE WAILERS (Island ILPS 9596)	101	4
89	**NAUGHTY** 7.98 CHAKA KHAN (Warner Bros. BSK 3385)	66	11
90	**HOT BOX** 7.98 FATBACK (Spring/Polydor SP-1-6728)	82	22
91	**THE BOYS FROM DORAVILLE** 8.98 ATLANTA RHYTHM SECTION (Polydor PD-1-6285)	109	3
92	**ONE EIGHTY** 7.98 AMBROSIA (Warner Bros. BSK 3368)	95	20
93	**THE LONG RUN** 8.98 THE EAGLES (Asylum 5E-508)	70	46
94	**NO RESPECT** 7.98 RODNEY DANGERFIELD (Casablanca NBLP 7229)	104	5
95	**THE GAMBLER** 7.98 KENNY ROGERS (United Artists UA-LA 934)	86	89
96	**ME MYSELF I** 7.98 JOAN ARMATRADING (A&M SP 4809)	84	13
97	**AFTER MIDNIGHT** 7.98 MANHATTANS (Columbia JC 36411)	76	20
98	**DAMN THE TORPEDOES** 8.98 TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	91	43
99	**WIDE RECEIVER** 7.98 MICHAEL HENDERSON (Buddah/Arista BDS 6001)	137	2
100	**MOUTH TO MOUTH** 7.98 LIPPS, INC. (Casablanca NBLP 7197)	88	27

cash box top albums/ 101 to 200

August 30, 1980

			Weeks On Chart	
101	**ONE WAY featuring AL HUDSON** (MCA-5127)	8.98	106	9
102	**TEN YEARS OF GOLD** KENNY ROGERS (United Artists UA-LA 835-H)	7.98	102	50
103	**CAMERON** (Salsoul/RCA 8535)	7.98	138	7
104	**IN THE HEAT OF THE NIGHT** PAT BENATAR (Chrysalis CHR 1236)	7.98	98	49
105	**THE ADVENTURES OF LUKE SKYWALKER** ORIGINAL CAST with narration by MALACHI THRONE (RSO RS1-3081)	7.98	121	5
106	**TWICE AS SWEET** A TASTE OF HONEY (Capitol ST-12089)	7.98	110	5
107	**READY AN' WILLING** WHITESNAKE (Mirage/Atlantic WTG 1976)	7.98	118	4
108	**BRITISH STEEL** JUDAS PRIEST (Columbia JC 36443)	7.98	100	14
109	**ROSES IN THE SNOW** EMMYLOU HARRIS (Warner Bros. BSK 3422)	7.98	96	15
110	**MUSIC MAN** WAYLON (RCA AHL 1-3602)	7.98	99	13
111	**ABOUT LOVE** GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	7.98	81	14
112	**NEVER RUN NEVER HIDE** BENNY MARDONES (Polydor PD-1-6263)	7.98	124	13
113	**KENNY** KENNY ROGERS (United Artists LWAK-979)	8.98	114	49
114	**GOLD & PLATINUM** LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98	116	38
115	**ANIMAL MAGNETISM** SCORPIONS (Mercury SRM 1-3825)	7.98	93	16
116	**MY HOME'S IN ALABAMA** ALABAMA (RCA AHL 1-3644)	7.98	127	6
117	**NEW CLEAR DAYS** THE VAPORS (United Artists LT-1049)	7.98	133	3
118	**LOVE STINKS** J. GEILS BAND (EMI-America SOO 17016)	7.98	112	40
119	**LOVE JONES** JOHNNY GUITAR WATSON (DJM/Phonogram-31)	7.98	111	12
120	**DON'T LOOK BACK** NATALIE COLE (Capitol ST-12079)	7.98	103	12
121	**LOVE IS A SACRIFICE** SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury SRM 1-3836)	7.98	113	12
122	**SEEDS OF CHANGE** KERRY LIVGREN (Kirshner/CBS NJZ 36537)	7.98	125	5
123	**HABITS OLD AND NEW** HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	7.98	129	11
124	**A DECADE OF ROCK AND ROLL 1970 TO 1980** REO SPEEDWAGON (Epic KE2 36444)	13.98	122	20
125	**WILLIE AND FAMILY LIVE** WILLIE NELSON (Columbia KC-2-35642)	11.98	141	3
126	**THE CARS** (Elektra 6E 135)	7.98	128	113
127	**FEEL THE HEAT** HENRY PAUL BAND (Atlantic SD 19273)	7.98	105	7
128	**TRUE COLOURS** SPLIT ENZ (A&M SP-4822)	7.98	154	2
129	**VAN HALEN** (Warner Bros. BSK 3075)	7.98	126	137
130	**TAKE A LITTLE RHYTHM** ALI THOMSON (A&M SP-4803)	7.98	131	10
131	**LOVE LIVES FOREVER** MINNIE RIPERTON (Capitol SOO-12097)	8.98	—	1
132	**CAN'T STOP THE MUSIC** ORIGINAL SOUNDTRACK (Casablanca NBLP 7220)	8.98	115	12
133	**DANGER ZONE** SAMMY HAGAR (Capitol ST-12069)	8.98	117	11
134	**BALL ROOM** SEA LEVEL (Arista AL 9531)	7.98	145	3
135	**TIGHT SHOES** FOGHAT (Bearsville BHS 6999)	7.98	140	11
136	**CADDYSHACK** ORIGINAL SOUNDTRACK (Columbia JS 36737)	7.98	153	3
137	**CATCHING THE SUN** SPYRO GYRA (MCA-5108)	8.98	130	24
138	**FLIRTIN' WITH DISASTER** MOLLY HATCHET (Epic JE 38110)	7.98	144	49
139	**MAGNIFICENT MADNESS** JOHN KLEMMER (Elektra 6E-264)	7.98	150	4
140	**ON THE RADIO GREATEST HITS VOLUMES I & II** DONNA SUMMER (Casablanca NBLP 2-7191)	13.98	135	44
141	**PARTY OF ONE** TIM WEISBERG (MCA-5125)	8.98	147	6
142	**PEARLS: SONGS OF GOFFIN AND KING** CAROLE KING (Capitol SOO-12073)	7.98	107	13
143	**SPECIAL THINGS** POINTER SISTERS (Planet/Elektra P-9)	7.98	164	2
144	**I TOUCHED A DREAM** THE DELLS (20th Century-Fox/RCA 1-017)	7.98	161	3
145	**SOMETHING TO BELIEVE IN** CURTIS MAYFIELD (Curtom/RSO RS-1 3077)	7.98	120	7
146	**STRANGER IN TOWN** BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	148	119
147	**ROUTES** RAMSEY LEWIS (Columbia JC 36423)	7.98	166	4
148	**10th ANNIVERSARY** STATLER BROTHERS (Mercury SRM 1-5027)	7.98	—	1
149	**GO TO HEAVEN** GRATEFUL DEAD (Arista AL-9508)	7.98	143	16
150	**THE B-52's** (Warner Bros. BSK 3355)	7.98	146	32
151	**ARE HERE** THE KINGS (Elektra 6E-274)	7.98	169	3
152	**LOVE AFFAIR** (Radio Records RR204)	7.98	158	3
153	**YOU AND ME** ROCKIE ROBBINS (A&M SP-4805)	7.98	157	14
154	**SPECIAL THINGS** PLEASURE (Fantasy F-9800)	7.98	136	9
155	**I JUST CAN'T STOP IT** THE ENGLISH BEAT (Sire SRK 6091)	7.98	160	5
156	**STRIKES TWICE** LARRY CARLTON (Warner Bros. BSK 3380)	7.98	194	2
157	**THE STRANGER** BILLY JOEL (Columbia JC 34987)	7.98	156	150
158	**NIGHT FLIGHT** JUSTIN HAYWARD (Deram/mercury DRL-1-4801)	7.98	159	6
159	**TWO PLACES AT THE SAME TIME** RAY PARKER JR. & RAYDIO (Arista AL 9515)	7.98	132	21
160	**DARK SIDE OF THE MOON** PINK FLOYD (Harvest/Capitol SMAS 1163)	7.98	163	36
161	**ROBERTA FLACK featuring DONNY HATHAWAY** (Atlantic SD-16013)	7.98	152	23
162	**CALLING** NOEL POINTER (United Artists LT-1050)	7.98	165	4
163	**FLUSH THE FASHION** ALICE COOPER (Warner Bros. BSK 3436)	8.98	139	15
164	**PHOENIX** DAN FOGELBERG (Full Moon/Epic FE 35634)	8.98	142	40
165	**ON THROUGH THE NIGHT** DEF LEPPARD (Mercury SRM 1-3828)	7.98	170	20
166	**QUINTET '80** DAVID GRISMAN (Warner Bros. BSK 3469)	7.98	—	1
167	**TRILOGY: PAST, PRESENT & FUTURE** FRANK SINATRA (Reprise 3FS 2300)	20.98	119	21
168	**KEEP THE FIRE** KENNY LOGGINS (Columbia JC 36172)	7.98	174	46
169	**STORM WINDOWS** JOHN PRINE (Asylum 6E-286)	7.98	176	2
170	**LOVE TRIPPIN'** SPINNERS (Atlantic SD 19270)	7.98	123	11
171	**ROBIN LANE & THE CHARTBUSTERS** (Warner Bros. BSK 3424)	7.98	167	19
172	**DEFECTOR** STEVE HACKETT (Charisma/Mercury CL-1-3103)	7.98	180	2
173	**WAITING ON YOU** BRICK (Bang/CBS JZ 36262)	7.98	149	8
174	**WARM LEATHERETTE** GRACE JONES (Island ILPS 9592)	7.98	171	11
175	**THAT'S ALL THAT MATTERS TO ME** MICKEY GILLEY (Epic JE 36492)	7.98	181	2
176	**PARALLEL LINES** BLONDIE (Chrysalis CHR 1192)	7.98	177	102
177	**ALIBI** AMERICA (Capitol SOO-12098)	8.98	—	1
178	**LONG WAY TO THE TOP** NANTUCKET (Epic NJE 36523)	7.98	188	2
179	**CONCERNED PARTY #1** CAPTAIN SKY (TEC1202)	7.98	179	3
180	**XOO MULTIPLES** YELLOW MAGIC ORCHESTRA (A&M SP-4813)	7.98	185	2
181	**AMERICAN NOISE** (Planet/Elektra P-8)	7.98	186	3
182	**BLOWFLY'S PARTY X-RATED** BLOWFLY (Weird World/T.K. 2034)	7.98	183	13
183	**THE DOORS** (Elektra EKS 74007)	7.98	—	1
184	**MINUTE BY MINUTE** THE DOOBIE BROTHERS (Warner Bros. BSK 3193)	8.98	182	89
185	**HUEY LEWIS AND THE NEWS** (Chrysalis CHR 1292)	7.98	191	3
186	**LE CHAT BLEU** MINK DeVILLE (Capitol ST-11955)	7.98	—	1
187	**STARPOINT** (Chocolate City/Casablanca CCLP 2013)	7.98	—	1
188	**DIFFERENT KIND OF DIFFERENT** JOHNNY MATHIS (Columbia JC 36505)	7.98	190	2
189	**ONE BAD HABIT** MICHAEL FRANKS (Warner Bros. BSK 3427)	7.98	173	17
190	**SHORT STORIES** JON AND VANGELIS (Polydor PD1-6272)	7.98	—	1
191	**THE BEST OF THE DOOBIES** THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7.98	192	24
192	**LIGHT UP THE NIGHT** BROTHERS JOHNSON (A&M SP-3716)	7.98	172	26
193	**LIVE BULLET** BOB SEGER & THE SILVER BULLET BAND (Capitol SKBB 11523)	7.98	197	22
194	**VOLUNTEER JAM VI** VARIOUS ARTISTS (Epic KE 236438)	13.98	175	9
195	**GO ALL THE WAY** THE ISLEY BROTHERS (T-Neck/CBS FZ 36385)	7.98	155	20
196	**VI** SWEET (Capitol ST-12106)	7.98	—	1
197	**BOUNCE, ROCK, SKATE, ROLL** VAUGHAN MASON & CREW (Brunswick BL 754221)	7.98	184	12
198	**BRONCO BILLY** ORIGINAL SOUNDTRACK (Elektra 5E-512)	8.98	187	8
199	**THE INVISIBLE MAN'S BAND** (Mango/Island MLPS 9537)	7.98	178	16
200	**TERMS AND CONDITIONS** JAY FERGUSON (Capitol ST-12083)	7.98	151	5

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ONE-TRICK PONY

HS 3472

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